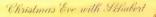
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PRINTED IN THE UNITED STATES OF AMERICA DECEMBER, 1934



THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on





Happenings and Activities Pertaining to Things Musical Everywhere

17th and 18th, at Marion, Virginia. There were many contests of folk singing and on the humbler instruments of the mountain dis-tricts—the fiddle, banjo and guitar—as well as of the folk crafts.

Free Church Choral Union of England seven million dollars at present exchange). hrought together, at the historic old Crystal Palace of suburhan Sychenham (London), DEVELOPING AMERICAN CONDITICATION OF THE PROPERTY OF THE a group of twelve hundred singing participants from one hundred choirs.

much success. much success.

ACCOBDION NEWS, in the freshness of its Volume 1, Number 1, is a welcome visitor to our office. There is a field for just such the control of the control of

EUGENE GOOSSENS, conductor of the Cincinnati Symphony Orchestra, has received from the French Government the insignia of Chevalier of the Leghon of Honor, in recognition of his services to French musical art the famous Wagnerian conductor, and nition of his services to French musical art in both England and the United States.

BRAZILIAN OPERA had its "day in the sun" when, on August 15th the "Maria Tudor" of Carlos Gomez, the Brazilian composer, was presented at Rio de Janeiro, with a cast entirely of Brazilian singers.



FANNY DAVIES, one of the most eminent pianists which England has given to the world, and one

MUSIC AXIOM FOR DECEMBER

THE WHITE TOP FOLK FESTIVAL thought together ten thousand of mountain folk and city residents, when held on August 17th and 18th, at Marion, Virginia. There

THE OPERA HOUSE OF MADRID (formerly Royal Opera), opened in 1850 after sults of its code, and planned for future prog-having heen huilt at a cost of ten million ress in its craft. francs (two million dollars), is to be reopened in October of 1937 with restorations at a THE FORTY-FIRST FESTIVAL of the cost of twenty-two million pesetas (about

TORS is a new activity of the Philadelphia Orchestra. Dr. Stokowski has announced that for three months there will be an experi-ENRIQUE FERNANDEZ ARBOS recentor conducted a program of Spanish music hy with a talent for conducting, practice in leading Concert Orchestra of Budapest, with which he will form. An idea worthy of emu-

> Established by the Austrian Imperial Court in 1498, as a choir of the Imperial Chapel. many who were later to become famous in the musical world have been among its choris-Clemens Krauss, now director of the Vienna Opera.

THE THREE CHOIRS FESTIVAL of England this year took on the nature of an Elgar Commemoration Festival, Although "The Commemoration Festival. Although "The Kindom," only, was set down as a memorial performance, there were also presentations of "The Dream of Gerontius" and of the "Second Symphony."

THE CHICAGO GRAND OPERA COM-1st, in London. Born June be "Boris Godounoff" in English, with 27, 1861, she made her Lawrence Tibhett as the unfortunate Czar:

THE NATIONAL ASSOCIATION OF ORGAN BUILDERS held, on August 28th, its annual meeting, at the Hotel Commodore of New York, when it reviewed the accomplishments of its first year, discussed the re-sults of its code, and planned for future prog-organized by the Blois-Szarvazy Syndicate.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will meet from December 27th to 29th, at Milwaukee, Wisconsin, with Karl W. Gehrkens presiding. Special atten-Karl W. Gehrkens presiding. Special atten-tion will he given to the discussion of "Music in the Collegen"; "The Organ, and Organ Music"; "American Composition"; and "Piano Class Teaching." Among leading speakers will be J. Lawrence Erh, Palmer Christian, Paul Boepple, Cecil Burleigh, and Otto Ortmann. There will be demonstra-tions of Class Teaching and of Dalcroze Eurhythmics, orchestral concerts, and a recital of easy compositions of modern composers, by Hans Barth. For information relating to memhership, write to D. M. Swarthout, Secretary, University of Kansas, Lawrence,

Kansas. in scenic form, on September 19th, at Perugia, Italy, as a part of a historical course of the Italian music of the sixteenth century.

(New Zealand) is a flourishing organization under the leadership of Roy Spackman, which recently gave a program in the Town Hall Concert Chamber. Compositions of Mozart, Brahms, Schumann, Schubert and Sir Arthur Sullivan were among those presented.

GANISTS met in convention from August a difference of policy in the organization 27th to 30th, at Toronto. Interesting features of the event were a recital by T. J. Crawford, Mus. Bac., F. R. C. O.; a program given an worth and one of the control of the contro of Tudor Music under the direction of Dr. Manchester, England, are Healy Willan; visits to interesting church announced with a series of dinner at the Royal York Hotel.

timer at the Koyal York Hotel.

THE D'OYLY CARTE OPERA COM.
PANY, direct from London, has been giving the Gilbert and Sullivan comic operas to crowded houses of New York. Best of all, Malcolm Sargent, Karl PANNY 27, 1801, she made her Lawrence Tibbett as the unfortunate Car; next pather appearance at a minute pather as Saloma Car. THE DOVLY CARTE OFERA COM.

THE DOVLY CARTE

MAKE CHRISTMAS CHEER WITH MUSIC!

HEINRICH ZÖLLNER has celebrated his cig.dieth birthday at Perburg, Germany based in first public appearance, with the There were a serie of concrets of the germ.

The Sunken Bell, "in honor of the event, and grave not a few ownior obcurses to the program bear of the event, and part-soape but the monumental "Mass in Deterribed has been giving a series of redtals T. Tertius Noble, Healy William (of Toronto). The artist will be remembered as having been, a major time of the event of t Description of the New World which took first grams," and presented the text of the mass study at the Oberlin Conservatory, as a pupil on November 4th, on which occasions these prize at the Cleveland Singerfest. in Chinese, English, French, German, Rusof the late Dr. George W. Andrews.

"THE WRECKERS," by Dame Ethel Smyth, was presented on September 24th, at Covent Garden, London, in the season of It had not been heard for more than twenty years, but again created a favorable impression. +3 -----

THE CHICAGO SYMPHONY ORCHES-TRA, under Dr. Frederick Stock and Eric DeLamarter, will commemorate the two hundred and fiftieth anniversary of the hirth of Johann Sebastian Bach hy giving special prominence to his works throughout the current season. As special events in this connection there will be performances of the "Mass in B minor" and of the "St. Matthew Passion," with the assistance of the famous

SIR GEORGE HENSCHEL, founder and first conductor of the Boston Symphony Orchestra, died on September 10th, at Aviemore Scotland. Born of Polish parents, in Breslau. Kansas.

GOGIAAL, BORD of Forsas parents, in Bresau,
THE "ORFEO" of Monteverdi, in the
transcription of Giacomo Orenice, was given
in scenic form, on September 19th, at Peruga,
as a vocal soloist and recitalist, then married
as a vocal soloist and recitalist, then married the young American soprano, Lillian Bailey, and in 1881 accepted the invitation of Col. THE DUNEDIN JUNIOR ORCHESTRA

Lee Higginson to organize the Boston Symphony Orchestra, which he soon made one

of the leading orchestras of this country.

THE MUSIC EDUCATORS NATIONAL CONFERENCE is a new name for the Music Supervisors National Conference. The change Sullivan were among those presented.

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Christmas Waits

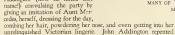
"MERRY CHRISTMAS TO YE, KID; AND

MANY OF 'EM!" SAID OFFICER

TUST WHY John Addington Hurvey did what he did on that J particular Christmas Eve, his Aunt Mercedes never could make out. Certainly she had done her best to train the boy to enter the society stratum that had been the all important thing in many generations of her family. He had been carefully schooled in all the niceties of snobbery, ever since the day when his mother died in that mansion of social hypocrisy on Washington Square. And now, what could anyone say about John Addington Hurvey? Of course it was easily explainable it was the boy's impossible father—the father who, with a picturesque curse on his lips, had left the Washington Square home the day after his wife's funeral. Aunt Mercedes satisfied

herself that it was a pure case of atavism, by which she meant that if any unwelcome twig happens to be grafted upon the family tree it is certain at some future time to bear poison fruit. Therefore, everything imaginable had been done to intensify the atmosphere of somber righteousness and smart set sanctity that might protect John Addington from the disasters of heredity. Alas, the poison had finally come out!

Aunt Mercedes had almost admitted to herself that Addington was "hopeless." Not that he was not uncanny in his keenness, for a boy of eleven; but his keenness was of the kind which daily strengthened the suspicions of Aunt Mercedes. He was too smart - altogether too smart Why, since his baby days, he had had a gift of mimicry which no one could conceal. This unquestionably was a manifestation of original sin. Oh, that terrible afternoon when she had given a tea to the Rector and had invited the Junior League and their male barnacles! When she entered the drawing room, there was John Addington (how he hated that



supperless in bed.

'Naturally, these traits could not be derived from the Symonds family," mused Miss Mercedes Symonds, as she paced the Square in great confusion upon discovering that John Addington was missing. It all seemed horribly bewildering. The shafts of smoky salmon light filtered through the streets leading snarts of smooky samon light micred through the streets leading up from the Hudson, and Mercedes felt herself going back (could it be sixty years?) to the day when, on the very spots now commandeered by skyscrapers, she had visited homes decorated with spatter work, ferns, wax flowers, whatnots, Landseer's expiring stags and all the paraphernalia of the blessed Victoria and her thoroughly proper era. Gradually she had watched New York work itself into a steel strait-jacket appropriate to a lunatic city filled with alien madmen. The jaunty hansoms had given way to bellowing taxicabs; Landseer's dogs. to Corot's dancing nymphs; the beautiful, complacent past had been ruthlessly drowned in the new and irresistible deluge of a civilization that could promise only disaster and more disaster. Electric street lights began to pierce the gaseous fog of endless motors, tugging people to their cave-like dwellings. Here and there, people, loaded with the spirit of Christmas, staggered

under impossible bundles, like pack horses, through the park, and grinned at the opportunity for doing so. Now and then a perambulating fir tree passed on the final stage of its trip from the frozen north woods to a Manhattan flat. It was certainly Christmas: and that made the situation seem even more terrible to Mercedes Symonds.

With the devastating fall of night, the whole world seemed to turn into a puppet show, and she herself became a puppet jerked, by invisible strings over which she had no control. Slow falling, silent flakes of snow curtained the real from the unreal. Perhaps she had never seen things aright before. Her sister at least had had a lover. Her own life was ruled by a code of

precious conventions which supported her caste and dignity, but froze her heart. She was suffocated by romance distilled from the agony of years of memories running back to that day when she had seen her sister, with that handsome vagabond, march down the aisle of old Grace Church. Life had been very different since that moment; but somehow there was something now which seemed to explain everything. The thing which had come from it all, she loved more than anything else in the world, and now he was strangely missing.

John Addington had been missing four hours. Then came the awful news that he had been arrested. Imagine, a Symonds arrested! Arrested just at Christmas time. Horror of horrors: John Addington had actually been taken in hand by the police, for vagrancy! Vagrancy!!! Oh, if her sister had never married that awful Hurvey—middle-class, middle-everything! What if he did have an education and did call himself an artist? His "fame"! Really, now! It was nothing but notoriety in a family with the traditions that Aunt Mercedes held sacred. Actors-they were mostly barred from social lists, although

England had the preposterous habit of knighting them. Ugh! It was too terrible to think about. Imagine John Addington, with everything a child could possibly want, thrust into a real jail for singing and begging in the streets! Vraiment incrovable! And the smell of that courtroom, like an abandoned ice boxand the beery faces of the filthy fathers and mothers-the pudgy, political heelers—the insolent police. Really, it was too much! Too much! Far too terrible even to reveal to the impeccable family attorney! What would Benham, Bartlett and Benham think, if they knew what had happened to John Addington? Especially the venerable Phineas Benham, who still wore Ascot ties and cultivated asthma.

"Madam," said the Judge, "this child was found on Thirtysixth Street near Fifth Avenue, singing Christmas carols and collecting money. When he was taken in by the officer he had nearly three dollars in his possession. He absolutely refused to give his name. It was not until the matron undressed him and found his fine underwear that we realized that he wasn't a beggar. It was also not until you looked him up that we had any idea who he was. I must say, however, that he is an extraordinary youngster-a regular little sport-that is, the way he tried to keep you or any of his folks out of it. Has he a father and a mother?"



"Your Honor," replied Aunt Mercedes, with a frigid smirk, "I do not see what that has to do with it. This is strictly our own family affair. State the fine; I will pay it, and we will

get out."
"Wait a minute, my lady. Wait a minute," snorted the
Judge. "We don't handle things that way in this court. No, not even with people whom I happen to have met socially. This case is a little deeper than that. Here is a boy who, you say, has been singing solos in one of the most fashionable churches in town. He also has been brought up in a typically aristocratic home. Suddenly he takes it into his little head to disguise himself and to go out into the streets and beg. He is such an actor that he gets away with it to the extent of three dollars a day." "I'll answer for him in every way," bitterly pleaded the

little old lady from Washington Square. "Please have the goodness not to keep us in this horrible place any longer. I'm his aunt. He is my sister's child. I'll be responsible for him." "Hurvey? Hurvey?" mused the Judge. "A very unusual

name. Didn't we used to have a famous actor of that name? Wallace Hurvey? He was a wonderful figure at Daly's. What an Othello! I can hear him now, 'But the pity of it, Iago.'

The little fellow's face beamed, as he raised his eyes and looked keenly at the Judge, clasping his hands and saying,

'Oh Iago, the pity of it, Iago.'

"I thought so," grinned the Judge.
"Wherever did he learn that?" gasped his aunt.

Better tell everything, young man," said the Judge, good-

John Addington found himself in tears.
"Come. come. kid." ursed the court officer. "Do what

His Honor tells vuh.'

John Addington tugged at his handkerchief and said, didn't know I was doing anything wrong, sir. Honestly I didn't. I knew all of the Christmas carols. At home they made me sing them over and over. Aunt Mercedes told me the story of the Christmas waits and how they went around the streets of London singing to help the poor. Well, sir, last summer I saw a gentleman in the Square who looked at me so sadly that I spoke to him. I met him every day after school and he told me wonderful stories and all about the great plays-'Hamlet,' 'The Merchant of Venice,' 'Othello,' and all that.
Did you ever see Ada Rehan or Mansfield, sir? They must have been wonderful. The gentleman was lovely to me. Then one day, when the leaves were dying on the trees, he asked for my name, and he told me who he was and made me promise I would never tell anyone at home. I kissed him, but I was awfully frightened, sir. Just after Thanksgiving he got sick, and one day I walked back with him to where he lived. The next day he couldn't come out, and he hasn't been out since. He's awful poor. The lady at the house said she couldn't keep him there any longer and would have to send him away. Wha could I do? The very first day I took in seventy cents. That was ten days ago. I took the money to the lady. I took something every day, but, honestly, sir, he never knew I was doing

it. That's the truth, sir."

The Judge tapped his desk with his pencil for some time and then said, "Madam, your identity is unknown to anyone but myself, the court officer and this child. I take it that you

want to keep it so?'

"If you please, Your Honor," said John Addington's Aunt,

covering her face with her handkerchief.

The Judge continued, "Young man, you have the right stuff in you, and that father of yours-it seems to me that you have every reason to be proud of his splendid past. I know that he has thrilled me many times. I have no doubt a way will be found to provide for him.

Aunt Mercedes silently nodded her head.

Tomorrow is Christmas Day. What a wonderful thing it would be to make it a real Christmas for him and for you. Let us remember that the little Babe who was born in Bethlehem lived to say:

em lived to say:
"And forgive us our debte, as we forgive our debtors."
The courtroom was unbelievably quiet.
"Is that all, Judge?" sobbed the lady of Washington Square.

'All, unless the little fellow wants to sing a carol for us." John Addington raised his eyes as though he could look straight through the massive, lofty ceiling of the courtroom and



Officer Mulcahev, whose forty years had seen so much of human misery that they said his eyes were as dry as marbles, whipped out a handkerchief, none too clean, and whispered to the tipstaff, "Sure, God in His heaven nivver made any more beautiful music than that."

And (now do not repeat this to anyone) Miss Mercedes Symonds, descendant of at least seventeen notable pre-Georgian families, was seen by three (possibly more) witnesses to turn and smile directly at Officer Mulcahey and exclaim:

'Merry Christmas!' "Merry it is for them that makes it," laughed Officer Mulcahey. "Sure, music's a wonderful thing, it is that. Do ye know, Mum, I wouldn't mind ownin' that lad meself. Merry Christmas to ye, kid, and many of them!"

STRETCHING THE CONCERT HALL

ARNEGIE HALL, New York, where Dr. Walter Damopera and radio concerts) seats three thousand people, or thereabouts. On the occasion of the conductor's seventy-second birthday, he commented upon the fact that for eight years he had been conducting radio concerts and was grateful for the privilege. On Friday mornings he reaches six million school children. Think of it; six million! He regrets that the number

is not twelve million, but why fuss about a few millions?

As a child and youth in New York, your editor looked forward with the keenest delight to hearing the Thomas, the Damrosch and the Seidl concerts weekly. Of course there was the thrill of going to the great concert hall and watching the performers, but the main thing was the music itself. Only a comparatively few youngsters in the entire country could ever hope

to hear these great masterpieces.

Now the concert hall has been stretched beyond belief; so that, without leaving the desk or the fireside, the child receives the greatest of music directly into its school or home. That is, the hall which seated three thousand has been expanded two thousand times. Put it another way. One great orchestra would have to play to crowded houses, such as Carnegie Hall, once every day for nearly seven years to accommodate six million children. This Dr. Damrosch does at one of his many children's concerts.

The effect of this colossal dissemination of fine music, upon music education in America, almost requires an astronomical imagination to measure it. It certainly points to far greater importance and security for the proficient teacher of music than he has ever experienced.

THE ETUDE

Progress in Piano Playing and Teaching

A Conference with the Famous Pianist-Conductor

OSSIP GABRILOWITSCH

SECURED EXPRESSLY FOR THE ETUDE MUSIC MAGAZINE

By R. H. Wollstein

may overstress the purely technical or with an unrelated performance of the D pianistic problems of the music, with the result that the larger musical meaning is I have come to hold this view as the result that the larger mississal meaning is but hazily caught and displayed and displayed and displayed have been used to be the azily caught and displayed have been used to be the respective. When I was progress, one to in finger work alone, but in keeping and the content of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie musical worth. First of all, the conservation of the goal of gentlie worth and the goal of th almost exclusively at the finger difficulties which give him trouble, thereby obscuring so many hours a day for scales, simply as his vision to the music itself, the real end scales; so many for exercises, and so many which give him trouble, thereby obscuring so many hours a day for sales, simply as his vision to the music itself, the real end towards which those seemingly so important the result was that, while my trial pedagogic problem of guidinclies are merely a means of arrival. In both case, the forest is hidden hever got around to practicing the pieces of t mind, constitutes the most serious problem of music study.

The Teacher a Pilot

THE CHIEF responsibility in solving it lies with the teacher. The average piano student, especially in the early stages, loes very well if he practices faithfully. He should not be expected to direct his own studies as well. It is the teacher's privilege not only to hear correct notes at lesson time but also to guide his pupils' vision, to impress upon them the fact that they are working towards a musical goal, and that even the most troublesome technical difficulties must remain subservient

The best and quickest means of arriving at a musically wholesome, and not merely mechanical, technical equipment, is to study technic in close association with music, Indeed, the two should never be separated. Take, for instance, the question of the even scale. I have heard many a discussion on how scales should be played, but I have never heard a really satisfactory answer; because there is no one correct way to play them. The method always varies with the musical meaning of the passage in which the scale work occurs, and the interpretation of the music is the only test of correctness. It means very little, after all, simply to tear off scales, as scales, without

Technical Study Essential

CERTAINLY, I am not opposed to technical practice—scales, exercises, and the like. They are necessary and beneficial. But I would not overdo them. would not stress too heavily the importance of unrelated technical work, nor would I spend too much time upon it, Above all, I would avoid the rigidly subdivided lesson, which always begins with scales as scales and exercises as exercises, and then arrives, after twenty minutes or so, at the music. I would begin both lessons and practice periods with the important piece to be studied. I would base all technical problems upon the difficulties

THE PIANO TEACHER'S chief found in this piece, leaving the others until problem, as I see it, is that of guids—such at time as they can be normally related went to Leschetisky, in Vienna. He heard ment. The enthusiastic child, eager for ting his pugil to penetrate into the to the study of another piece. Such exert men play and at once compiler verwend self-development, is blicky to fall must be mg ms popu to penetrate into the tone study of another piece. Such exerme play and at once completely reversed
six or of the pieces upon which he
is working. Perhaps this sounds too simple
finger warmers, but as the keys with which my day, when the relation of the pieces upon the six or of the pieces upon the pieces which do not begin the will grow
from the pieces which do not begin the time, and his
fine the pieces which do not begin the time, and his
fine the pieces which do not begin the time, and his
fine the pieces which do not begin the time, and his
fine the pieces which do not begin the pi and obvious to need special instantant of minor actions in the control of the con of experience have shown me that precise- leaps, should be given exercises in master- up the piece as a musical whole. Pure of advancement. Shall the teacher, then, ly this vital element of piano study is the ing those wide leaps; while the student technic as such, was to be held in reserve force him to grow slowly, regardless of by this vittal exement of pano study is the mg toose wince reaps; white the student rectaint, as soun, was 500 period in reserve force rain, to glow showly, regardness or first and the casslest to be lost.

What is most likely to happen is the student should be given exercises in close, even the teacher is so sincerely eager for his finger work. There is small point in be to keep my muscled lesslibe. My best work advent of more interesting music? the teacher is so sincrety eager for his finger work. There is small point in be- to keep my limited measures measure, my below to more interesting measures pupil to make encouraging progress that he ginning the lessons of both these pupils went directly into the music; and then I The best solution, I believe, lies in a little pupil to make encouraging progress that he ginning the lessons of both measures are the surgest perhaps of the D feet myself beginning to live I can con-

Lending Inspiration

DECEMBER 1934 Page 701

scientiously pass on these results of my conscientious teacher will want to aid his own experience as the best way of making pupil on his technical journey, and still pupil not only gets piano lessons, but that TER ALL of our talk about musical he also has plenty of opportunity of heartowards better playing himself.

It is also a good plan to secure the child's parents as allies in this cause, They are the ones who guide the child's tastes and habits, and they can contribute greatly towards his development by giving him personal music at home, if that is possible; and, if not, by providing him with a reasonable number of good concerts, good records, and worthy radio programs. They can materially aid the teacher in inculcating the idea that music is something pleasant to be lived with, and not merely an annoy-ance reserved for piano lesson days!

Creative Leading

THE NEXT STEP is to point out to I the pupil that merely passive listening even to the best of music, is only half the fun. Just as, in the playing of games, those who participate derive the greatest enjoy-ment from the sport (and, indeed, remain the envy of those who merely sit by and look on), so, in music, the one who does the actual playing himself has the most pleasure from it. So much for developing an attitude of mind, which must be translated into action, before the goal of musical progress is reached.

The wise teacher will counteract the danger of discouragement by slowing up a bit on serious, necessary assignments and using the spare time to provide his pupils with supplementary music which does not come under the heading of routine study at all, but which will provide a wholesome outlet for the child's natural desire to play pretty pieces. An added step is gained in such music is presented as an exercise in sight reading.

For this purpose, I recommend good, simplified editions of piano classics, symphonies, and even operatic overtures. A youngster will derive immense pleasure from reading The Blue Danube Waltz, He will enjoy not only the sound but also the sense of achievement that comes from read-ing through a fine piece himself. He will become practiced in reading, he will grow familiar with good music, and, last but not least, he will know the undefinable thrill



OSSIP GABRILOWITSCH

from my personal experience.

of finding a connecting link between the ments, in Rubinstein's own handwriting! small realm of his own activities and the I fully believed I had a short cut into music that is performed professionally in pianistic eminence, simply by studying those the great world. And let me repeat that annotations! Sometimes, though, they puzzled me. such reading need in no wise interfere with the serious studies to be mastered as For instance, if the marginal notes read

The Lively Interest

abilities as yet moderate, and most of the with those notes before me, was indicated things I longed to play were far beyond by Rubinstein himself! And at last I had me. On my way home from the Conserva-mastered the piece and was ready to play tory I had to pass a little music lending library which held me completely en-thralled. Each week, after my lesson, I would go in there and browse around, borrowing great stacks of unassigned piecessymphonies, operas, anything and everything! Then I would arrive at home with my slim roll of Conservatory music in one hand and in the other a huge bundle of music with which, strictly speaking, I had
no real business at all. To the consternation of my elders, I would then spend hours

Since then, I have been
chary about counselling
devices at long distance! reading through these treasures, actually playing with them. Today I can honestly say that these surreptitious excursions did me more good than harm, and for the benefit of other young pianists I would advocate taking the surreptitious quality out of them and making them over into pleasurable exercises. The child who practices assignments for an hour a day, and then devotes half an hour to music about which he is interested and curious, will make better progress than the one who is kent at scales and exercises and boredom for an hour and

give to the great body of American piano teachers, who are privileged to hold in their hands a large share of America's future musical development. The main thing is to keep the pupil progressing musically in an interested fashion. Purely technical details and pianistic problems must be solved when and as they occur. Frankly, I find it of small help to talk about how to play the piano. Music begins where words cease; and one man's view, given in a general way on a printed page, can be of very little practical help to hundreds of different people faced with hundreds of different problems. Going back once again to my St. Petersburg days, I lived through a very striking example of this!

Lessons by Proxy

THE DIRECTOR of the Conservatory was Rubinstein, and his duties were ing. He had no more than half a dozen pupils in all, and these were only the most advanced. Being very young I was not among them; but I had a friend who was, and this friend, in the goodness of his heart, would explain to me, after his lessons, all that Rubinstein had said about this or that piece. He even lent me his music, marked

regular lesson work. Here again, I speak "Faster!" I would stop and think, "Well, but how much faster? And faster than what?" And again, if they read "More dramatic!" I would once more ponder, "More I WAS STILL quite a youngster at the dramatic than what? And how much more dramatic than what? And how much more age of ten, my hands were small and my mastered the piece and was ready to play it for my kind friend. Where it said "Faster!" I played very fleetly indeed; and where it said "More dramatic!" I was

> "There!" I cried, when I had finished playing, "is that what Rubinstein wants?" And to my bitter disappointment, my friend answered, honestly enough, "Not in

Since then I have been more than a little chary about counselling purely pianistic

The Indispensable Teacher

FTER ALL, it is a mistake to imagine A that mere hints about how to finger, or to pedal, or to interpret can make for good piano playing. All this is too individual to be set down in routine form. Each person's method is as good as his finished musical results prove it to be. That is why, happily enough, the simplest music teacher can be of greater assistance than the general remarks of the greatest artist in the world. No amount of advice can replace the teacher's practical services. His This, I believe, is the best hint I can is the task of guiding individual finger problems at the same time that he assumes the still more important work of forming wholesome musical habits.

I believe that music students can be aided by imitation. It is impossible for the average child of music lesson age to think out individual interpretations for himself. Let him deliberately imitate, in a discriminating way, those points which he most admires in the performance of a reliable teacher or artist. Let him have all the opportunities possible for hearing and collecting fine musical impressions. But let the teacher, in his turn, realize the fact that the most fluent performance his pupil can master, is, simply as a performance, less important than a well grounded and penetrative driving into the core, the mean-ing of the music before him.

SELF-TEST QUESTIONS ON MR. GABRILOWITSCH'S ARTICLE 1. What is the chief object of musical instruction?

mended?

3. Shall the teacher play for the student? 4. On what shall the student browse?

5. Why is the individual teacher indispens-

Letting the Pupil Select the Music

By H. EDMUND ELVERSON

make the selection of a piece for study, added, This really can be made a means of creat-

Of course there must be some guidance of the young musician. But this is not difficult, if the guidance be not too obvious.

The lesson is coming to a close, and there is need of a new piece for study. The teacher should have well in mind some types of pieces which would serve to advance the pupil; then she can gently turn possible, with an occasional little side my teacher let me choose for myself."

Why not sometimes allow the pupil to reference or bit of musical knowledge

When the student has been interested. then quickly turn the conversation with a they can perfect, arpeggios before the hand of the scholars. bright, "Do you not know of some piece which you have heard, and which would help you to train those fingers of yours into doing some of those tricks which have been bothering us?"

The chances are that there will be a fairly apt choice and that the student will the conversation into the channel of how be thrilled into doubled effort in doing that some of these would help to advance one's piece in his very best manner, because he musical equipment. Make this as lively as can say to his friends, "This is the piece

How to Write a Good Musical Advertisement

By JOSEPH RUSSELL

N TRYING to extend his professional vertisements. Strike out the superfluons and business connections, the music verbiage. Weigh each phrase, clause and and business connections, the music verbiage. Wells teach phrase, clause and teacher is confronted with a significant sentence; every word must count. Be as problem. How may students, not in the brief as possible. The majority of interested pupils will be attracted to a neatly boxed. immediate locality, be attracted? in advertisement and will read it thorough-

There are several means of accomplishing this, and one of the best lies in the ly; while the lengthy sort is perused in the printed advertisement. Incidentally this is same spirit that a young violinist practices the most lucrative. What is the better the scale of C-flat.

Make Observations

SECURE SEVERAL musical magazines select the one of the five which, in your and compare the various advertise- judgment (not someone's else) is the best. ments. Boil down to a few words, if not to a single word, their greatest lure. Thus.
"A catchy sentence," "vivid," or, "unusual."

Analyze the advertisement by self questions. "Why did it attract me?" or, "Were the potential student, why should I select this teacher from the twenty others?"

I am to talk to potential students, through a concise advertisement. What is to fulfill an engagement, if these are used their main interest? It revolves around and harnessed to this problem they will the looking for the most capable instructor bring profitable results. at the lowest cost. Consider yourself the student and this will become more clear.

Turning Research to Account AFTER RECORDING the observations
and reflections, write out five short addisplay her wares attractively.

> Removing the "Jounce" By Leonora Sill Ashton

have appeared in The ETUDE, there was these are terrifying to the child who is perone which contains a lesson concerning haps too proud or too shy to say so? careful grading of all teaching pieces, Discouragement comes easily in the musiwhich should be treasured by every music cal life. The student and performer seem teacher not only for the fact that it origi- born to it as the "sparks fly upward;"

Mr. C. A. Woodman, the writer of this combatants of despair and its kindred are tribute, quotes Mr. Presser as saying, "Did drained of their usefulness by the creative you ever see a little child go out to coast effort itself. with his sled on a slide used by older chil- Avoid this discouragement for your dren, that had a big jounce right in the young pupils as long as is possible. Let middle of it? That jounce was a source of their task of music study be one they love, delight to the older children but terrifying not one they look forward to with dread. to the younger child. Did you ever see a Pave the way for your scholars. Keep first-grade teaching number that flowed everything within their effort. This will along so easily and smoothly just like a give them an assurance and feeling of masslide and then suddenly there appeared a tery which will stand them in good stead measure of third or fourth grade that was as they progress with their work. just as terrifying to the child as the jounce in the slide? I make it my particular busi- of a good teacher, the thoughtful underness to see that all 'jounces' are removed standing of his or her work and scholars. from every teaching number. A first-grade The effort to attain this must never cease. number is first-grade from beginning to

To emulate this example the teacher pieces but the whole teaching material of 'Jounces" occur, when he ignorantly exacts from his scholars, primary or more ad- Let there be no uncertainty in the mind vanced, more exercises than they can suc- as to the thorough adaptation of the subcessfully accomplish, longer scales than stance of teaching to the individual needs

Among the wonderful tributes to the life has gained the proper position and flexibiland work of Mr. Theodore Presser which ity to grasp them. Is it not possible that

Lay the five advertisements aside for at

least one hour, while the mind is occupied with something else. Then go back and

The purpose of allowing an hour before a

reconsideration of the five advertisements

is that the mind will be fresh in order to

Making Odd Moments Count

THAT TIME on the street car or in the bus, those minutes while waiting

Is it necessary to add that the advertise-

ment that is turned out just a little better

than the average one will help in these

times of competition?

be prepared for the final decision.

nated in the mind of this great man him- probably because, as in all work of the inself, but also for its own intrinsic value. tellect, the spiritual forces which are the

All this leads up to the prime requisite The young teacher must not depend too The thoughtfulness of the teacher much upon instinct and the freshness of as well as that of the publisher lies behind newly acquired facts and methods; and the experienced teacher must not grow in should make a profound study of his pupils and hold a clear view of their capabilities in his mind, placing not only the teaching may be nlucked, there must always be the may be plucked, there must always be the the lesson within range of their capabilities, new growth of study of each pupil and the work of every separate lesson.

"The youthful composers of today have a broader background of general and musical culture than had their ancestors. They have the benefits of many technical advances. When a few of these are touched by the divine spark, we will have the music of the future. Will it be better or worse than that of the past? I do not know. At least it will be music."-Pietro Mascagni.

Famous German Musical Centers

Leipzig

TWENTY-SECOND IN THE SERIES OF MUSICAL TRAVELOGUES

By James Francis Cooke

Earlie Carbon of the Leipzig Conservation must schools, which now rank with the finest in mechanical; the costumes, unattractive; ductor and was received at the Metropolitan be given to Felix Mendelssohn. The King history. Among the best known Ameritation when the wigs, "impossible." In fact a performing in New York, with great acclaim. When of Saxony allowed him a sum of 20,000 cans who studied at Leipzig in the past ance was likely to resemble a musical waxthalers, and the school was founded in have been Buck, Paine, Chadwick, Presser, wroks one to life.

1843, with an illustrious faculty which inchided Mendelssohn himself, Robert Schustructive work that these men of other days of such great stage directors as Max Reinaman and Ferdinand David. Later the have done for the music of America, and hardt, and possibly most of all the cult of stating that: main and returning Davis. Later the last use to the most of Staffers, and last safe included Moscheles, Gade, Plaidy, doff your hat. Henri Martau, master east shether rhythm as developed by Isadora Richter, Jadassohn and Reinecke. For violinist, Robert Teichmüller, famous tech
Duncan, Jacques Dalcroze and Mary Wigyears this music school stood at the very nique expert, Julius Klengel, 'cello virtuoso, man, have worked an enormous change. top of the musical institutions of t e world, and Max Pauer, have attracted large num-and its present position is no indication of bers of pupils to the conservatory in recent with a kind of Hellenic artistic economy, the lowering of its standards or a lessening years. of its efficiency. On the contrary, owing to the very activity of this wonderful conservatory, and to the excellent training it has always afforded, many other schools Lits opera as are Berlin, Munich and have been founded, through the influence some other centers, but the performances of its graduates, in other centers of Europe are of a high standard. The Leipzig Opera and America, in which the musical and is in what is known as the New Theatertechnical ideals of Lenzig have been trans- distinguishing it from the Old Theater which planted and have flourished to an extent is devoted to comedy and drama. Here is mechanical drawing, an antique ballet corps that in many ways has placed them on a an excellent municipal orchestra which durpar with Leipzig. It resembles in this re- ing the past has had such noted directors spect the fine constructive expansion work as Lortzing, Nessler, Mahler and Nikisch. tory, Peabody Conservatory and the Ober- Bruegmann, have in recent years distin-

THE ETUDE

have an advantage; but in those patterned "Black Orchid" and other productions after Leipzig the old Leipzig spirit always given in this opera house for the first time. extent, at times in the past, from overextent, at times in the past, frond over- has improved immensely in recent years, as South Foreign and a second over- has improved immensely in recent years, as South Foreign and a second over- has been also admits a conservation with master in the second over- and the second over-monics" that are wafted upon the breezes as you stand near the conservatory today. Behold the mantle of modernism has fallen upon this German holy of holies! True, Beethoven, Czerny, Clementi, and even Mendelssohn; but with it all is the music of the present day revolutionary mind, music that even the masters, once exiled from its halls, would have difficulty in

tolerating Max Pauer is known in America as a virtuoso pianist. He was born in London, the son of the Austrian Court Pianist, Ernst Pauer, who lived in London for forty-five years. He was a predestined pedagogue and his son is a worthy successor. Pager for many years was at Stuttgart and prior to that was a professor at the Cologne Conservatory.

A Noble Band

MANY YEARS AGO we secured from the Leipzig Conservatory a complete list of its pupils and set out to make an analysis of this roll, to ascertain how many achieved sufficient fame to entitle them to admission to musical dictionaries. While the proportion was possibly greater than from almost any other conservatory covering a similar period, it was ridiculously small. Nevertheless, the thousands who never got their names into permanent print have unquestionably rendered a service to music quite as important as their better known fellows. Large numbers of American students imported musical culture from Leipzig, which is now a regular part of the musical background of America, and which accounts in many ways for the

HNTIRE CREDIT for the foundation very high standards of our leading music bination. The stage direction was stiff and traveled far and wide as an operatic con-

The Opera Cachet

With more modern equipment, schools artistic settings of the latest works, such derived from older schools often seem to as Krenek's "found spiet Nating" d'Albert's

has improved immensely in recent years, as

The Wagnerian influence, as well as that that he felt that Germany had the natural of such great stage directors as Max Rein- ambition to lead the world in this field, which has made many German opera presentations models of aesthetic beauty. remember years ago sitting through a Wagnerian performance at a German opera house—a performance remembered as a nightmare of ugliness, with a wooden orchestra, ungainly singers with papier maché countenances, scenery which looked as though it had been made by a student of the same opera at the same house and it was given with splendid smoothness, real we heard him give a series of Wagnerian inspiration and consummate taste. At least, performances at Barcelona, which seemed the members of the ballet had lost about among the best we had ever known. forty years and as many pounds.

"Opera is greatest when the imagination is not robbed of the opportunity to envision the composer's meaning, by too great stage realism. There must be nothing in the production which can interfere with the bicture which the auditor would have, were he imagining and ideal performance of the work. The scenery, the singers, the orchestra, the

all join in making a perfect artistic en-Schillings' own operas and symphonic works have won him wide renown. Later Preserving Memories

conductor and the lighting are best

when they are least conspicuous and

The New Opera Production
THE MUSICAL VISITOR will find
AT THE HOME of Frau Robert Forberg, widow of the noted Leipzig houses which have become famous as the The presentation of opera in Germany publisher who established the firm of residences of such musicians as Mendels-Robert Forberg (now ably managed by the sohn, Marschner, Schumann and Mahler. great historical musical relics of Germany. The visitor also should not fail to see the powerful statue of Beethoven by Max Klinger, in the museum. Klinger, one of the greatest painters, sculptors and engravers of modern Germany, is a native of Leipzig.

Leipzig is one of the great educational centers of the world. Its University boasts as former students, among hundreds of other famous men, the great Goethe and Lessing. The city is also one of the greatest publishing centers of history, not merely of music but also of all kinds of literature. Its music publishing interests are prodigious. Here also was published those famous papers Neue Zeitschrift für Musik (founded by Schumann) and the Allgemeine Musik-Zeitung (organ of Richard Wagner), which later were combined by the publishing house of Siegel-Lindemann. The writer was for some time on the staff of this paper.

There are, at the University of Leinzig. courses in the Science of Music, leading to the degree of Ph.D., as there are at Berlin, Bonn, Breslau, Cologne, Erlangen, Frei burg, Giessen, Goettingen, Greifswald, Halle, Heidelberg, Kiel, Koenigsberg, Marburg, Munich, Münster and Tuebingen. Relatively few "go in" for these courses, in comparison with those studying music at conservatories and with private teachers. Those interested may obtain information from the Deutscher Akademischer Austauschdienst, Schloss, Berlin, C, 2. Americans, however, are advised to investigate carefully the exceptionally fine opportunities offered by leaders among our own universities, which have attracted large



A CONCERT OF THE GEWANDHAUS ORCHESRTA, LEIPZIG, WITH PROF BRIING WALTER CONDUCTING

numbers of students from other countries. Prof. Dr. Max Reger was for some time Music Director at Leipzig University.

The commercial element in Leipzig life bursts forth at the time of the famous Leibziger Messe, when the whole city seems to turn itself into a kind of municipal fair which attracts merchants and buyers from all over the world. The fair squats right down in the leading square of the city and seems to spread everywhere. It is really an event of notable interest and affords visitors a kind of international acquaintance with the industries of many countries

Passing Notes By FLORENCE LEONARD

Composing to save his life: Ignaz Pleyel, Kapellmeister at Strassburg, 1789, was in danger of losing his liberty if not his life. He offered to write a brilliant musical composition to glorify the Revolution. The National Assembly accepted his offer and field guns and seven alarm bells for per-

Rossini in his student days was called by his fellow students "il tedeschino," "the little German," because of his fondness for the works of Haydn and Mozart. His earlier compositions were strongly influenced by them.

Berlioz taught himself orchestration by reading the score of an opera while it was being performed. He wrote two overtures "Les Francs-Juges" and "Wayerley," without really knowing if it were possible to

A patriot: Verdi was identified in his vounger days with the cause of Italian unity, and his very name was used as a rallying cry, its letters standing for the patriotic toast, "Vittorio Emmanuele Re d'Italia" (V-E-R-D-I),-Bispham,



THE FAMOUS THOMASKIRCHE OF LEIPZIG

Schumann Discovers a Young Genius

By HENRY EVANS EUSTIS

SCHUMANN, on his own thorny path to fame, found time to plant a flower in the garden of a young brother aspirant. In "The Unknown Brahms," by Robert Haven Schauffler, the author tells how, after having extolled the talent of the youthful Johannes in that momentous article, New Paths, in the "Neue Zeitschrift für Musik" and having stormed the Parnassus of the publishers of Leipsig, in favor of the bringing out of some of his early works, he suddenly shifts the scene to the home of the struggling youth.

"In Hamburg, meanwhile, the humble Brahms family was shocked into a delirium of joy by the arrival of a letter about the absent one, written and signed by the great Schumann himself. Wildly brandishing the sheets, Johann Jakob (the father) burst into the room of his old crony, Fritz Becker, seized him by the collar, and shouted in his broad Platt-Deutsch: 'You, Fritz, now what do you say to this? Schumann declares my Hannes is a great, important artist, and he'll be a second Bee-

"The good Fritz was outraged. This sounded to him like blasphemy, 'What.' he cried, 'that foolish towheaded old urchin is to be a Beethoven? Have you gone off your head? In all his days your Hannes will turn into no great man. How can you believe such nonsense?' And he went on refuting the proud father's documentary proofs until Johann Jakob, though somewhat dampened, withdrew with the Par-

The Etude Music Study Expansion League

≰THE ETUDE‱

MUSIC STUDY EXPANSION LEAGUE

PRACTICE PLEDGE

REALIZING that never before in the history of the world

have there been such opportunities as now to enjoy and to appreciate the

Realizing that to avail myself of those opportunities I must make a contribution of personal effort that can only come through regular daily practice,

I HEREBY PLEDGE myself during the year following this date to practice and to

I FURTHER PLEDGE myself to induce as many other musically interested persons as

I FURTHER PLENCE myself to induce as many otner musuamy interested persons at possible to sign one of these pledge cards.

I understand that signing this Practice Pledge entitles me, without any cost or other obligation, to membership in The Elude Music Study Expansion League.

If I send in the attached card, this pledge becomes a

Great Revival of Interest in Practice

The movement, which is now nation wide, was given its original impetus so that it would establish itself along natural

and distinctive lines without be being forced, An Advisory Board including many of the country's most famous musicians and teach ers, has been formed and their enthusiasm for the ideals of the project is unbounded. A list of these names will be published

It is now clear that an organization of very great force, with out arbitrary rules or restrict-ing regulations, with no national expense to the members and with unlimited possibilities for in creasing the musical activities of the music lovers and students of America, has been successfully launched

Thousands of members already have signed the pledges and are busily and happily engaged in practice. Practice pledges are sent by the League, entirely without cost. Write for the number you can profitably use. Pupils are delighted to have them in their possession. One great western music school has just asked for two hundred.

Music Study League Local Centers

League centers have come into

League is succeeding far beyond first ex- they have "just growed." These centers have started to take the names of famous American musicians, such as

Etude Music Study League MacDowell Center

The Etude Music Study Expansion existence as a natural sequence. Like Topsy, (or Mason Center, Foster Center, Nevin real work of the League with parliamentary Center, Chadwick Center, Sousa Center, ropes. The less of this the better. How-Hadley Center, Hanson Center, Lieurance ever, to enable some, who look for a more Center).

have made it a point not to encumber the outline of a constitution which might be

definite organization, to have what they Those who have started these centers desire, we present herewith a very simple

> adopted by such a group. should be remembered that the obvious object of such a center is the expansion of the music study idea, supplemented by meetings designed to permit the study of books, magazines and the performance of music for the mutual benefit of the members. There should be no fees or expenses, other than the occasional pro rata division for any exnenditures for necessary stationery or refreshments, upon which the members may decide.

We desire to have all League members inform us at once of the formation of a center, giving the leaders and their addresses and the name of the center.

Just imagine how American music would advance if every city and town in the nation had a center in proportion to the number of its music lovers!

A Suggested Constitution ARTICLE I

In order to promote the study tice along the ideals of The Etude Music Study Expansion League, we, as members of the

(Continued on bage 759)

THE ETUDE



A MUSICAL CHRISTMAS OF OTHER DAYS

Santa Claus' Surprise Party By Mabelle C. Flint

The speaking character representing a nation may have as many supporters of the same nationality as desired. All appro-

Uncle Sam should wear the typical Uncle Sam costume, while the other American children may be dressed as sailors, boy and girl scouts, farmers and colonial children,

Santa Claus wears the usual red Santa Claus suit. Mrs. Santa Claus should wear a long, old-fashioned, full skirt of a dull shade, with an old style tie apron, and a large cap which entirely covers her hair. Little Sambo should mear a tory sack

with black hose and long black gloves, while the other Ethiopians may have varied The Elves costumes should be made of either brown or blue denim, with pointed caps. Padding should be used to make the bodies "round and jolly." Bed room slip-

pers, with small wire six inches long, and hent V-shape, the ends served to each side of sale, then covered with material like suits, gives the pointed toe effect necessary

to complete the costume. Other nations may be represented, if de-

old-fashioned furniture. Mrs. Santa sitting him sip the tea. All this time the elves in big rocker, knitting on a baby's bootee, as she rocks she sings.

CHRISTMAS WILL SOON BE HERE The elves jump up and run to the acor. They meet Dr. Washington who is bundled اليد لا ال له الدورا والدال والم to sus rock. Then the doctor goes over to couch and feels Santis palie.

Dr. Washington. Well, well, Santa, I'm not surprised at this. I warned you last summer whom summer, went you came down to earth to you came down to earth to you came down to earth to you were getting too old to keep up this work.

(Listing to his heart beal). You're going to be all right. What you need is rest and printy of it.

Soulds. Yes, I know, doctor, but Christman will be the next week; my presents will be there next week; my presents of the party?... Well, that certainly is and, remember, when Santa opens the door dispersion to the party?... Well, that certainly is and, remember, when Santa opens the door dispersion the party?... Well, that certainly is and, remember, when Santa opens the door dispersion the party?... Well, that certainly is and, remember, when Santa opens the door dispersion the party?... Well, that certainly is and, remember, when Santa opens the door dispersion the party?...

(Loud groans are heard outside the room, which interrupt her song. Mrs. Santa jumps up and runs to the door. She meets the four elves, Milliken, Filliken, Billiken and Pilliken, half carrying poor old Santa Claus. They help him to a couch. One covers him with a blanket, another rubs his head, of the other two, each takes one of his hands and rubs it. Mrs. Santa wrings her hands, imploring Santa to tell her what ails him; but he only grouns louder and louder. Finally, she goes to the telephone and rings hard and long.)

Mrs. Santa. Hello! Is this Earth? Give me Doctor Washington at once. . . . Hello! . . . Is this Dr. Washington? . . . This is Mrs. Santa Claus. . . . Yes, Mrs. Santa Claus. . . . Oh doctor, can you get an airship and come up here at once? Poor old Santa is very ill. . . . All right, doctor. I'll give him some hot tea at once, but mind now, you hurry!

(She hangs up the receiver, rushes out with a pencil in one hand and a piece of of the room and presently returns with a baber in the other. She sits down near the Scene I cup of tea. Placing her left arm under Living room of Santa Claus' house, Usual Santa's head, she holds him up and makes telephone and reads a-loud. have been rubbing him, but when he starts 1776 (Rings telephone) Hello, Earth. . . . This is Mrs. Santa Claus. I want to speak to drink, they go and sit in a row on a low to Uncle Sam, please. . . . Hello! . . . How bench to left of stage. Just as Santa fin-ishes his tea, an auto horn sounds outside, are you, Uncle Sam? . . . That's good! The elves jump up and run to the door. Now, Uncle Sam, we are going to be compelled to reverse things this Christmas. Poor old Santa Claus is sick in bed with a up in a big fur coat, cap, mittens and gog-gles. Mrs. Santa rushes to the door, helps nervous breakdown, I called Doctor Washthe doctor remove his coat and other wraps and gives them to the elves who hang them on a coat rack. Then the doctor goes over have decided to give a big Christmas party

the children to come. Eh? You say you like the idea? Well, I'm glad you do. . . . Now I am going to be very busy getting all

disappoint the children.

Doctor, Well, we'll see, we'll see. I'll Doctor. Well, we'll see, we'll see. I'll overlook any of them. ... What's that? (Uncle Nom wealts up to the about any of the state of t

come over to the other side of the room.) Spain, No. 1853. Rubinoff, Russia, No. Mrs. Sonto. Doctor, I have been thinks 5886. . I vanoff, Iceland, No. 5486. . It was not in the control of the control o ing to them? You know a trip like this little Sambo of Africa. His telephone would be easy, with an airship to make it in. number is Watermelon, 7 come 11. You Doctor (patting her on the shoulder). Why, Mrs. Santa, of course the children will have to look up the rest of them. Tell them to meet you early and to come direct-ly to our house. Get here by half past can come here; and how they will enjoy it, tool I have heard many a little chap say seven on Christmas eve, and I will see that Santa is up and answers your knock. Well, he wished he could go to Santa Claus' Uncle Sam, I'll leave it to you to make house; and now he is going to have a chance to do it. Well, I see Santa is sleep-

ing soundly, so just let him rest there until and leaves the room).

morning; and manage somehow to keep

him in bed till time for the children's party.

(Walks over to get his wraps. Mrs. S. holds his coat. Elves hand him his cap.

mittens, and so on.) You might call me up

in the morning and tell me how old Santa

is feeling. Goodnight. Take good care of Santa, my little elves! Goodbye! Good-

SCENE II

Same living room. Mrs. Santa walks in

"Uncle Sam, Red, White and Blue;

byel (Hurries off stage.)

our party a success (hangs up the receiver

Scene III

Children enter at front door and come down the center aisle, through audience. All carry packages. They prance and dance

TINGLE BELLS

(914) Jacgle balls, Ball tog reach ha mone, Jingde balls, Jingde balls, ONTER FIGURE CHEEF FILE

Uncle Sam (who has led in the march and also the singing, now walks up close ington to see him, last night. He ordered to Santa's door, puts his fingers to his lips him to bed and said that he positively could and says). Ssh—Ssh—Here is Santa's not make his rounds this Christmas; so I house.

Little Sambo. Is you all shuah dis am right here in our house and to invite all de place?

Uncle Sam (whispering). Yes, I am positive. You know that time I flew around Yes. . . . They can all meet in America the North Pole with those explorers we and come up in one of your big airships. dropped down here, thinking we would spend the evening chatting with Santa the presents ready; and I shall serve re- Claus; but just as we were getting ready you to call up the children and mivit them so we were disappointed. But come on, to the party?... Well, that certainly is and, remember, when Santa opens the door kind of you.... Now be sure and don't we are all to call out, Surprise! Surprise overlook any of them... What's that? (Uncle Sam wolks up to the door and

Children. We came from the earth, to surprise you on Christmas Eve.

Santa. Bless you! Come in! Come in! (Shakes hands with Uncle Sam and others, 1-2-3-rest (elves are we). Repeat to end then buts his hands to his mouth and calls) Mother! Mother!

Mrs. Santa (rushing in all out of breath).

My goodness! What does all this mean? Santa (very much excited). My little friends have come up to surprise me.

Uncle Sam. Dear Santa and Mrs. Santa Claus, we heard about Santa's illness. Dr. Washington told us he was not able to visit us this year; so we decided to come (Ho). Keep turning to left with these and visit him. For years and years he has steps and positions until facing front. Then brought us presents, candy and toys, and start with right foot and do same steps to yet not once have we thought of him. We end of strain. At the end of the dance all have gifts for both of you. Children clap their hands, then stand and,

Santa. Bless your little hearts (sitting

on a couch).

Mrs. Santa. Well, you certainly have Christmas, after which they are seated. surprised us. Just come over here and put your boxes on this table. (All walk to the back of the stage and leave their packages.) Now sit down on these benches and I'll call our little elves, who will sing and dance for you. (Children take seats. Mrs. Santa goes to the door and calls. Four Santa goes to the door and calls. Four cleve come bounding in. They stand in a row, each with the index fuper of his right hand touching his cap.) Now, my cleves, I want you to introduce yourselves to these I want you to introduce yourselves to these Twan you to the to sing and dance for them. (Mrs. Santa sits beside Santa, on

ricm. (Ars. Sunta sits occure Sunta, on the couch,)

First Elf (stepping out two steps). My

name is Milliken.

I tend the lightfoot reindeer, I feed them oats and hay, To keep them in condition For journeys far away.
(Steps back in line.)

Second Elf (stepping out). My name is I make all the choo-choo trains, And all the toys and sleds;

I paint them up in colors bright, With yellows, blues and reds. (Steps back in line.)

Third Elf (stepping out). My name is Pilliken. I make the pretty dollies, Who shut their eyes so tight;

Who say "Papa" and "Mama," She returns to her seat: then Uncle Sam When they are squeezed just right. (Steps back in line.) takes the Fourth Elf (stepping out). My name is spoken. takes the next one, and so on until all have

I make the candy that will fill Each child a sock each year;

It gives to old and young alike A bit of Christmas cheer. (Steps back in line.)

(64) Hi ba, Hi bat jet ly lettle elves are ver 94 1 1 1 1 5 5 1 1 1 1 ام عَمَام الم م لمام م لم المال لم لم المال 20 2 2 1 1 1 1 1 1 1 1 1 1 1 1

(90,48,48,48,5 5 1 1 8 1 The Elves Dance

Use Hi-Ho song for music. 1st Step. All face front of stage in a row, with arms on each other's shoulders. The two on the ends put disengaged hands on their hibs. All stand far enough abart so as to have room to turn around and not interfere with each other's movements.

Saita (opening the door wide). Why Start with the left toe tapping floor di-children, children! Where did you come rectly in front; count 1-2 (Hi); lift foot Sam goes over to a table and picks up some from? and place toe to left, counting 3-4 (Ho). Repeat. Now all take three steps to left, and Mrs. Santa, who now stand. counting 1-2-3-rest (Jolly little). All move to right, taking three steps and counting

MERRY, MERRY CHRISTMAS

thick of you on everyy day The white year long; we have hear right in his hann in Sec. 14. had.

Uncle Sam (standing). Now Santa, you

are well acquainted with all of us children;

but this is the first time Mrs. Santa has

seen us, so I will introduce my friends to

her. (He goes over and takes Hulda by

making a bow).

I am from Holland, with windmills galore;

The children send greetings, for you they

I come from distant Russia's Many million girls and boys, Who will miss their dear old Santa

With his jolly smiles and toys.

I come from Merrie England,

Just to bring a "Howdy do?"

That we're loyal, all, to you.

With a message from our children

From a distant northern country.

Just to bring a loving message

From the little ones of Iceland.

You can see, dear Missis Santa,

Though our country's bilin' hot.

In a lovely Far East region

Of the world lies fair Japan;

I am but a tiny tot; Just the same, we love dear Santa,

And her children send you greetings Through their herald, Yoki-San.

(She ko-tows to Santa,)

I have come from bonny Scotland

When the children know I've seen you,

With its heather and its plaid;

It will surely make them glad.

From our fair Italian country,

And their fondest love to you.

All the children send best wishes

With its skies so very blue,

I have sought you in this nice land,

Ruhinoff

Johnny Bull.

Yoki-San.

Hulda (walking over to Mrs. Santa and

Mrs. Santa. Billiken, bring in my sewof strain. Then start with the right feet ing table. (Billiken gets a folding table and do through to end of music.
2nd Step. Each releases shoulder posiand places it at the center front of the stage, tion and holds both arms stretched out where all the presents are displayed. Mr. full length. Bend body well over to left, and Mrs. Santa start unwarapping their with left arm down and right up in air, boxes. The four elves dance and frolic with left arm down and right up in air. Step on left foot, count 1-2 (Hi). Step on around. Santa gets a big overcoat, cap, right foot; bend to right and count 3-4 mittens, underwear, handkerchiefs, and so on, which he shows to all the children. (Ho); left foot, 1-2 (Hi); right foot, 3-4 robe and a compact.)

Mrs. Santa, Well, well, children, I was Santa, who sits on the couch,

never in my life so agreeably surprised. All these nice presents from you girls and boys! But I'm sure I don't know how to with Uncle Sain leading, sing Merry, Merry

use this one (holding up compact).

Hulda (coming forward). Here, Mrs. Santa, let me show you how to use it. sit in this chair (pulling the big rocker to follow her out of the room and soon return Description of the Control of the Co the front of the stage, so she is facing audi-

that is what they call it, isn't it? Hulda. Yes. Now sit real still, so I won't get the red on your ear instead of your cheek. But, Mrs. Santa, your cheeks presents around. After each has received your cheek. But, Mrs. Sainta, your thave to a box, Uncle Sam stands up.) use much. (She makes up Mrs. Santa's Uncle Sam. It is getting late; we have face, then stands back and looks at her.) a long journey ahead of us; and so we must There! You look more like a Queen than bid you "Good night." (Children form a like Santa Claus' wife.

(Mrs. Santa picks up a hand mirror, bye Sang" once through; then, on the looks at herself, and turns her head from repeat, waving hands, they slowly back side to side, while the children all clap their away and disappear at the end of the song.

and put on your new dress for us?

Children. Yes, please do, Mrs. Santa. (Mrs. Santa leaves the stage and makes the change, While she is gone, Santa tries on his new coat, cap, and other articles of dress, and the children and elves make merry until Mrs. Santa returns. She walks to the center front of the stage; Santa walks over, inspects the new dress, turns her around, and smoothes out her hair.)

Santa Clans. What do you say, children? Children. Oh Santa, she is lovely! Mrs. Santa takes Santa by the hand; they face the children and sing

WE THANK YOU, SANTA We think you, dear children, Por your pres-ests no grand, We're



Mrs. Santa gets a fur piece, a dress, a bath stress and a compact.)

Mrs. Santa gets a fur piece, a dress, a bath stress and a compact.)

Mrs. Santa remains standing by

Uncle Sam (standing). We are glad to have given you so much pleasure tonight (sits down).

Mrs. Santa, Now, children, I am going to give you some candy and apples and Mrs. Santa. All right, my child. I will then distribute your presents. (The elves with refreshments, bass them around; and ence) and you can make me up. I believe after the children have eaten a short time. Mrs. Santa gets their boxes from the Christmas tree. As she calls out the names, the children stand, and the elves pass the

group near the exit and sing their "Goodhands and lough.)
Uncle Som. Oh, Mrs. Santa Claus, you won't you go were their hand as the curtain falls.)

Now won't you go



FIFTY YEARS AGO THIS MONTH

broken octave passage for the right hand, in Chopin's A flat Ballade, in my judgment "In a case like that, it seems to me better one of the most difficult pieces written for to practice the whole piece straight through the piano. Nine pianists out of ten are The mind should not become fixed too

different times in my life, over that passage. or other."

AMY FAY, one of the most brilliant It requires at once immense strength and

pianists that America has produced, wrote immense lightness and flexibility.

"I discovered after a while that the "It is a nice point to decide when a pas- passage, by itself, is not difficult; but, as sage is hard in itself, and when it is so from the culmination of the climax which pre-what goes before. Take, for example, the cedes it for a page back, it is almost be-

strongly upon the difficulty of certain pas-"I should like to know, for curiosity's sages, as is done by constant repetition. sake, how many hours I have spent, at Don't think about it, but do it, somehow

"It has required time to eradicate the idea that music must not be regarded as an accomplishment or luxury for a class of people, but rather as an educational necessity for every one. The winning of a majority of the school teachers to this view-point is the outstanding accomplishment of our five years of work, and I can virtually claim that the victory is ours. It is specially satisfactory to me because of the contention of people in Europe, where government supervision of music is the rule, that America has no musical ambition or life."—WALTER DAMROSCH.

* * *

The American Singer's Opportunities

By GLADYS SWARTHOUT

PRIMA DONNA, METROPOLITAN OPERA COMPANY

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HE MOST IMPORTANT thing the young singer needs to do is to find himself. Dozens of earnest young students write to me each week, asking for advice as to method and teacher, or begging me to tell them the "secret of singing"; and that is the best counsel I can give. Finding yourself, vocally, involves, at the very start, a sense of responsibility which too few young people are able to grasp. While good teachers and correct methods are extremely important, they are only the hand-holds which enable one ultimately to stand firmly on his own feet. Antonio Scotti once said very significantly: "There are no good teachers . . . there are only good pupils!' Certainly, Scotti intended no slur upon our hundreds of capable vocal masters. He simply meant to emphasize the fact that nobody can do for you what you can not, or will not, do for yourself!

THE ETUDE

I worked ten years before being entrusted with any really major tasks; and I had begun at the age of thirteen, with all the most plastic years before me. Even then, it is only within the last two or three years that I have begun to feel sure of myself. It has taken me about fifteen years to find myself-and please believe me when I say that it really seems that I have only just begun. But in this process of finding myself, I have made a number of important discoveries.

Finding the Voice

IN THE BEGINNING, I followed quite slavishly all I was told to do. When my voice developed as a contralto, I concentrated exclusively upon deep, contralto chest tones. When I was told to relax, I slumped together so nervelessly that I could do nothing but feel like jelly! When told to watch my tongue. I thought so much about that difficult member that my mouth felt as if full of heavy, hot potatoes. I am sure that all of us go through that stage Those with any experience in study will know exactly what I mean. All the instructions given me were right enoughin part! But it was not until I stopped my blind obedience and began thinking for myself, trying to adapt these instructions to my own particular, individual needs, that I felt myself making any real headway.

For instance, having set out with a natural contralto voice, I worked diligently on contralto tones; but, by the time I began to master them. I noticed that my upper and middle registers were by no means as easy as they should be. Over-specialization was tending, as it always does, to weaken the less used muscles. Through trying to be too good a contralto, I was robbing my other registers of the ease and power which they rightfully should have had. That meant that an entirely new start must be made, with the purpose of developing a middle and an upper register, including distinctly soprano tones. And this, in turn, involved an entirely new means of vocal approach. The higher tones, which came less naturally, required an immense amount of practice: and, in working at them, I learned the art of attacking a note from the top down. I do not mean that this had not been explained to me; but I learned it only by feeling it for myself, in an effort to better



AFTER THAT, I began experimenting. A Since the newer, higher tones felt so rich and free through this (to me, new) upper attack, I tried out the same method in producing my own, original low tones.

And, to my delighted surprise, they, too. came clearer, richer, easier-free of the thick, heavy, spongy, "hooty" quality which results from the chest-upward attack, and which all too frequently characterizes the contralto voice. No matter how deep their pitch, the tones I now produced were suspended, hung down from the top, floatingas good tones, of course, should be. Thus, while my teachers were undoubtedly correct in starting my work in my natural contralto register, I did not arrive at a real mastery of that natural register until after I had worked through my entire scale, applying the results of new study to the old foundations. This is what I mean by finding one's self. Probably no teacher in the world could have predicted that my best deen tones would develop as a direct result of a weak upper register! I had to discover my weakness, think about it and experiment in overcoming it, and this for myself!

tion that I learned that the counsel of "re- had to discover this for myself, too.

laxation" cannot be swallowed too literally. For my own needs (which, in their turn, factory plan by drawing an analogy between

singing and golf. the motions of golf-a sort of vocal sport! I was told to relax when I learned golf, but I soon saw that this would not work. attack that causes chords to stand out in Relaxation means the slumping-together the throat. In the old days, an American The relaxation needed in golf was not orthodox relaxation at all; it was, rather, an easy, vitalized, lifted feeling, involving its points, both good and bad. But the a very definite, expansive tension in the muscles doing the work.

I tried this vitalized ease in my singing, as well, and got much better results. I know that a great many people insist upon cision of the German, without flabbiness relaxation, and I have no wish to presume without nasal quality, and without taut, any dogmatic assertions against their views. harsh effort. I have seen colleagues actually throw themselves upon a couch, in the midst of their work, to induce the supine relaxation they believe in. And they do splendid work. But, in my own case, I can do better when hear him, either in person or on the air; Similarly, in the matter of relaxation. I "play golf vocally" and feel my muscles and watch for those points which, in his It was only after years of intense applica- expanded by this vitalized, easy tension. I

The American Method

WE AMERICAN SINGERS have the self development. We are a pioneer people, after all. Our most successful industries and enterprises are those in which we have cut loose and blazed trails for ourselves And now, at last, we are beginning to apply this strictly national trait to art as well as to trade and science. Do you appreciate the fact that we no longer hear so much about the necessity for foreign musical training? There are two reasons for this. Not only have we developed excellent teachers of our own, but we are evolving also our own school of singing!

The very things that people used to sigh about, a decade ago, are showing them selves to be of distinct advantage to the young singer. We used to deplore the fact that we had no scholarly musical traditions of our own; that our vocal students had to seek salvation in the distinctly foreign styles of France, Italy, and Germany. But within the brief span of my own student years, I have witnessed an entirely American school of singing in its development. This school is the selecting of the best points of all the others and building them into a new and distinctive whole, which is eminently our own.

The Best of Each

YOU WILL AGREE, I think, that our truly American singers present a style those of our foreign colleagues, are in no wise inferior. This has been made possible by a truly American system of selection and rejection, of plain, practical trial and error. Let us have a look at what has

The outstanding feature of the Italian vocal school is its free, easy, floating, natural tone production. But the very ease which makes Italian tone so singularly beautiful can tend to render Italian diction flabby. The French school gives us the magnificent trick of masked resonance, must not be taken too literally by other which enables a naturally small voice to singers, to whom they may not have the project itself with such sustained carrying slightest application), I worked out a satis- power that it cuts through the greatest orchestra and rises above it. But, again, this very insistence on head resonance may Now that is not so funny as it sounds. produce a very disagrecable nasality. And The sheer mechanics of singing are just the taut precision of German diction can as much a matter of muscular control as result in an equal tautness throughout the rest of the singing mechanism, which makes for harsh, forced tones and the sort of non-control that leads to nothing but sleep. student went abroad to learn, threw his lot in with one of these schools, and generally came back with a complete mastery of all American school, which we can learn over here, goes a sten farther! It produces tones as the Italian does, projects them as cleverly as the Frenchman, and acquires the pre-

> We all know examples of the American school which prove this. I think Lawrence Tibbett stands as the supreme American singer. Listen carefully the next time you masterly delivery, characterize what I

came out of La Scala; his faintest tones an audition, and is successful in securing gave the soundest of advice by telling me two thousand radio candidates, no more than carry so that you wonder how he can sing a contract, what happens next? She is so pianissimo without making you con- allowed to sing, not Elisabeth, but one of scious of breath diminution or "whisperi- the three Pages who invite Wolfram to beness"; and the firm, taut ease of his organs gin the contest of song! Not Aïda, but the of speech make his diction a perfect thing. voice of the unseen Priestess! My sincere And Tibbett is not the only one. Richard advice to young singers is to leave Elsa Crooks, Grace Moore, Rose Bampton, John and Elisabeth and Aida alone, and to work Charles Thomas, Helen Jepson, Richard just as hard on the rôles of the pages, the Bonelli, and many more, are not alone confidantes, the priestesses. They are necesgifted with truly great voices (American sary parts; the opera could not be given voices in background and color) but they without them. Of course, they are not the also have developed an artistry according great, grand, thrilling rôles; but, if you to the unique, eclectic, American way. Is will not object to my saying so, neither are it not thrilling to see native trained American artists rising to positions of eminence? yet. It means that, by thinking for ourselves, we are asserting ourselves artistically, just as we have found ourselves in the fields of

The Humble Beginning

COURSE, there is still one enorhis command, a something built of fluency you to the part of the unseen priestess; and experience, which the studio alone and then there is a chance of Aida later! never can give. And we Americans have My own operatic beginning certainly left but small opportunity for this immensely much to be desired by way of training; but necessary apprenticeship of training. The it was excellent practice in learning to Mr. Gallo has not room for everybody, As a matter of fact, there had been no adopera troupes.

outside the studio she has not a chance in the world of using them!

dozens of prima donna rôles, and who can not get even an audition to sing one aria!

you the great, grand, thrilling artist, as

Oaks From Acorns Grow

TROW INTO your work. Be willing G to remain small until you have worked your own way into something bigger. Approach your great work with humility, or just plain common sense! If you begin with Aida, you will have nothing to work mous gap for us to bridge-that up to-except disappointment. But, if you period of development that must lie be-tween the studio and stardom. The best that the hours of earnest work you have vocal student in the world finds himself put into the part have made you the best, completely at sea when he first steps upon the most accomplished, the most convincing the operatic stage. The least successful page in the world, the chances are that he opera singer has an elusive something at will notice you and possibly will promote

Metropolitan cannot coach beginners; and work things out and to depend on myself. amiable as he is! Of course, the obvious vance training whatever-not even the remedy is more small opera houses, in wrong rôles! I had not expected to sing Kansas City, Springfield, Houston, Spo- opera. My family is of strict old Methodist kane, everywhere; so that the plastic stock, and my mother rather disliked the material of the singing student may be idea of my "going on the stage." Church, moulded into the firm contours of the pro- oratorio, and concert work were to be my fessional artist. But if this remedy is limit. Kind friends, however, arranged an obvious, it is not the least practical, be- audition with the Chicago Opera, and Mary cause those most interested cannot bring Garden accepted me. That was in the it about. You and I, alas, cannot found spring. My work was to begin in the autumn. During that summer, I learned There is something, however, that can twenty-three complete rôles. By that I be done, that is, to correct the mistake so mean that I learned the words, the music, many vocal students make, of beginning at and as much of the stage business as can the top and then working down! As soon be learned away from the stage. When magic little black box. as an aspirant to operatic honors is ready rehearsal time began, I walked on without to begin work on rôles, what happens? a thought of fear! I was just twenty, was no different from that of concert work; but She studies Elsa, Elisabeth, Aida, Mar-elated with joyous enthusiasm, and just radio does keep you more "on your toes!" guerite, Butterfly-all star parts, to sing did not believe I could go wrong! At I not long ago had a startling letter from which require years of experience, and first I seemed to be given nothing but a young girl. She asked advice about frawhich are publicly entrusted only to the young men's parts—Siebel, the Son of ture work. Should she try concert work surest and most subtle artists. And then, Boris, Frédéric (in "Mignon"), the Friend or fall back on the radio? She was ad-

> thrill as the singing ! There was much to be learned, of course; radio networks? Out of forty candidates den give to Miss Swarthout?

to learn all I could by observing the others two may draw contracts. So, whatever you at their work. On the days when I was not feel about radio, do not think of it as a rehearsing, I sat in the wings, score in last resort, where anything will go! hand, and took a full course of object lessons in operatic routine, by watching my more experienced colleagues. This is excellent training. There is nothing better

Responsibility and Fear

Chaliapin! I was singing Siebel, in artists, not as humble beginners, but as "Faust," to his Mephistopheles, and on my way into the garden I passed him backstage, blanched, perspiring, and murmuring to himself as he paced agitatedly up and down, up and down. Alarmed, I asked if he were ill. They told me he is always like that-completely unnerved before he goes on, and masterly as soon as he appears! I had not a moment to lose before my cue, but I did some quick thinking. If the great Chaliapin had "nerves," who was to be so nonchalant? That little episode first awakened me to the tremendous re- your teacher requires, does not mean that sponsibility the singer bears. People have faith in you; they put themselves out to watch the way he projects his resonance come to hear you; they even pay big prices or uses his diaphragm. He may show somefor that privilege; and the singer must thing that will be of invaluable assistance. shiver a little when reflecting on all she A little humility will go a long way toowes them. A little nervousness of this sort is wholesome! It makes you forget vourself, as center of the stage, and keeps you alive to what's expected.

must keep even more alive to what is ex- to do with vocal eminence-the joyous enpected of him before trying for an audition. There is no more difficult work in the one's heart if he would kindle it in the world than singing for the radio, because the delicate mechanism of this reproducing agency acts like a merciless leps that discovers and intensifies the least flaw in vocal equipment. We all know that certain defects can be covered up in personal singing. true! But make up your mind that every-It is not the best practice; but it can be done! In radio, this is impossible. Breathiness, shakiness, badly resonated tone, defective breath control; every least little weakness is mirrored and magnified by that

The method of singing for the radio is surest and most sunder artists. And titell, to her bitter chagrin, she discovers that, in "The Tales of Hoffmann," and The vised not to fall back on radio but to work outside the studio she has not a chance in "Shepherd in "Tannhäuser." The few up to it, with prayer in her heart! Do I know dozens of girls, who have learned wear lovely dresses, were nearly as big a people succeed in auditions for the Metropolitan Opera Company than for the great 5. What significant advice did Mary Gar-

of production matches the finest that ever If such a girl is fortunate enough to get and again my great friend, Mary Garden, at the Opera, eight may be accepted. Of

Again, Listen, Observe

ET ME CLOSE on the note of that bit of advice from Mary Garden-that of for the young singer than to watch others, learning by observing others. Our young music students are inclined to be much too critical. As soon as they have mastered the elements of production or effect, in FIRST learned stage fright from their teachers' studios, they listen to mature student would derive much more benefit from their performances if only he would listen with an open mind and a broad point of view. No matter how much the performer may do that is wrong, he probably will do a great deal more that is right, that will be helpful, that will give pleasure. The fact that Signor X. does not produce the sound of r in exactly the same way he is all to the bad! Forget the sound of r: wards opening new paths and smoothing the old ones.

Then, the getting into the habit of picking flaws will mar that most vital part of If the eyes are on the microphones, one the singer's equipment, which has nothing thusiasm which must rise up genuinely in hearts of others. The singer who is sour at heart is just as ineffectual as the one who produces sour tones. I do not mean to be a Pollyanna. I have not much faith in Pollyannas; they are too good to be one who survives the battle for public acclaim has something to offer, and try to appreciate that something. If you can not benefit from it, at least you can enjoy it. Do not criticize all the time! Remember that d'Israeli once said, "It is always easier

SELF TEST OUESTIONS ON MISS SWARTHOUT'S ARTICLE

to criticize than to be correct!"

- 1. How is the singer to find herself vocally? 2. What characteristics unite in the best
- American singing? 3. Name some qualities in the singing of Lawrence Tibbett.
- feminine rôles assigned me, where I could you know that, proportionately, more 4. What is the usual routine to leading
 - rôles in opera?

Rhythmic Drawing

By HELEN OLIPHANT BATES

RHYTHMIC DRAWING is a form of from apples in a fruit dish, nuts in a basket notes with strong accents. Two-four time the children. A square plays no part in a felementary dictation and rhythmic or coins in a purse to soap bubbles or balis followed by three-four and compound child's life. Let them be boxes of candy R elementary dictation and in the expression which, because it appeals strongly to the child mind, may be started one moment a tree and the next a telewhen the pupil is only three or four years phone wire or railroad track. This exercise paper hold a fascination for little ones who each time the circles, dots or lines should are just beginning to use their hands for represent a new thing. creative work. Each child is given a piece After the children can draw a figure for of paper and is allowed to choose the color each note played they may be given an he likes best. For the first attempts at exercise composed of quarter notes in tworhythmic drawing the teacher should select four time and directed to draw a figure for or improvise a piece of four measures which every other note. This exercise will be is composed entirely of notes of the same the first attempt to feel the pulse of a piece, value-whole half or quarter-and ask the children to draw one figure for each the children mark every other note, they be begun. If the piece consists of two note played. The figures must be simple will be recording just the accented beats.

loons in the air, and a straight line is at time. Colored cravons and drawing should be repeated for several lessons, and

enough not to distract the child's mind from Children will find it easier at first to distinguish between every other note than

get small children to the place where they will be increased a hundred per cent. can recognize any meter in varied rhythmic phrase. The figures here will consist of ure in the four measure phrase.

The easiest figure is a square. One side something new and different. of the square will be drawn as the first beat of each measure is played. When the for if the piece starts on the accent, and second phrase is started, a new square will phrases, the child should complete two squares during the playing of the piece; Children have such with imaginators occurred about the squares will not be called squares before anything ally they should be taught to listen for the squares will not be called squares before anything to express?

or tickets to the circus. The same end It will take weeks and even months to will be accomplished and the child's interest

Rhythmic drawing may be continued for patterns, but, after they do reach this point, some time as a part of the early class lesthe next step is to feel the rhythm of the sons provided sufficient variety is introduced in the presentation of the exercises. four lines or four parts, one for each meas- Children soon tire of the same thing and are always eager for a change and for

Father Finn, leader of the famous Paulist Choir of Chicago, says, "A if the piece consists of four phrases, he will man must develop something else be-Children have such vivid imaginations between a loud and a soft note, but gradu-complete four squares. Of course these sides musical talent, if he is to have

What is the Basis of the Piano Technic of Today

Great Pianists Give Important Opinions

By Walter A. Hansen

THILE STANDING but a short A severe technical regimen in early youth truly masterful manner. Let budding pian- from taking a single octave and repeating he was putting every fiber of his being into scription of Paganini's Etude No. 2, hear the playing of one of his soul-stirring re- him do the octave passages in Tschaikow- stature. citals, the writer had a wonderful opportunity to observe at close hand the work- Suggestion Diabolique, and his own clever ings of his Gargantuan technic. One was Carmen Fantasy, and wonder at the dumbthrilled to the very marrow by those gor- founding viruosity. geously sonorous masses of tone, which this young genius brings forth without in any way forcing the instrument and without nificant among the present day masters of most recent book, "Rational Principles of goodly amount of work to do. way intring the mediumen and without intrinsic produced by the pino. When I heard him for the first Plandorfer Technique. The then set at straining the mechanism of his pino. The pino. When I heard him for the first Plandorfer Technique. The then set at the pino and the pino an secretary, as he noticed my astonishment, another artist of most extraordinary ac- ter devoted to the study of movements of "and every day I am thrilled anew by the complishments! marvelous quality and volume of his tone.'

THE ETUDE

Here indeed is an artist in many respects like Rubinstein. But while Rubinstein, as it is said, frequently played enough false notes in the course of a recital to make up an entirely new program, Horowitz's techents of the piano. "Exercises?" nic is impeccable. For him, mechanical repeated Mr. Brailowsky; "I do not use difficulties simply cease to exist. It is no exercises." "What exercises did you use?" mere cold logic that guides those miracu-lously trained fingers, wrists, and arms; member." But we know that Mr. Brailit is the divine spark of awe-inspiring owsky, too, prepares his programs in the genius.

Scales or Exercises?

TO THE QUERY, "What exercises do you use?" asked during an intermis-sion, "None at all," was his answer. "They make one too tired, and the result is that the necessary energy is lacking for attacking the compositions I want to play. I do toire and from new pieces and study and gins with a long and exceedingly effective polish them, but technical exercises pure and simple-never!" "Do you never play was answered by a positive "Never 1" And the next question, "Then do you not believe at all in mechanical exercises?" brought out "Indeed I do, until one is fifteen years of age. Up to that time pure technic, and plenty of it, is ab-

solutely necessary; but afterwards—No!"

And Horowitz did not make these statements in a spirit of braggadocio. He is too sincere an artist for anything of that kind. For in spite of the fact that this young Russian-he is, at the present, but thirty wears of am-is the possessor of a gift such as is youchsafed but few mortals, he is extremely modest-modest almost to a fault. During the intermissions he was continually asking whether or not we thought he was giving pleasure to his audience.

Superlative Virtuosity

the one from Opus 10-was a breath taking ever, Mr. Cortot is a poet to the very tips exhibition of poetry and virtuosity. How of his marvelously trained fingers. He possmoothly and apparently without effort sesses all the qualifications a great artist those mighty arpeggios flowed from the must have. His technic is stupendous. His fingers! And how rapidly! How beautifully and rhythmically the left hand de- miraculous. He can thunder on the keyclaimed the melody! How immaculate and board so that the very welkin rings; and fluent were the intricate ornamentations in he can whisper in a way that is the despair Chopin's works, "those little groups of su-per-added notes," as Delacroix says, "fall-Then, too, Mr. Cortot is a savant among

sky's "B-flat Minor Concerto," Prokofieff's

"For me," Jose Iturbi, the great Spanish

Another Speaks

"What exercises do you use?" was asked of Alexander Brailowsky, another brilliant sweat of his brow. No detail is slighted. Points which, in the opinion of ordinary players, are mere bagatelles are of the utmost importance to him. He files and polishes, weighs and winnows, until his performances completely satisfy his exacting

Mr. Brailowsky was about to play the Ritual Fire Dance, from Manuel de Falla's "L'Amour Sorcier." This composition betrill. To learn how Mr. Brailowsky executes this technical figure, he was asked if he did the trill entirely from the arm or whether finger action was predominant. 'I do not know just how I do it," said the artist. "Let me see." And he proceeded to go through the motions of playing the trill on his leg. Even casual observation showed that he does not do figures of this nature wholly in accordance with the tenets of those that spin and embroider fanciful theories regarding weight playing as though they had discovered the philos-

opher's stone. This demonstration by Mr. Brailowsky showed well that, while Breithaupt's elucidations concerning weight playing contain much that is true and obvious, yet he and his followers advocate some things which are physically and physiologically unsound.

And France Speaks

Superlative Virtuosity

HOW IS IT possible to acquire and to retain such speed? Horowitz's perisomething decidedly patrician about the formance of Chopin's Etude in F Major— art of this brilliant master. Withal, how-

ing from above the melodic figure in order pianists. It is doubtful whether there is to diaper it like a shower of dew!" But another man living, who understands the with it all one is always aware of the keen- mechanical principles of pianoforte playing est and the most intense concentration on more thoroughly than he. He has written the part of the artist. The answer to the foregoing question is: ject and has edited many compositions in a He declares that great benefit is derived

A Modern Gradus

WHEN HIS EDITION of the Etudes of Chopin was mentioned as a mon-A CHARMING gentieman, is with and unasthe fingers, hand and wrist. It was a most suming in his manner. He has solid and valuable lesson in his method of imparting suppleness and elasticity to the playing

members. "Do you yourself practice technical ex-Ask my tuner," he continued. "I believe pianists differ in their methods of work.

Mr. Cortot be asked to play as an encore ease and precision,

When Cortot plays the Presto of Chop- istic information. in's "Sonata in B-flat minor," the movement in which, as some commentators have the way, is too frequently neglected by stuexpressed it, we hear the wind sighing dents and teachers; yet it is one of the ity is able to accomplish. He produces a quires and develops a complete technic, marvelous effect of mystery, weirdness and with a predominance of double notes and sadness, by depressing the keys only half way during almost the entire movement. diabolical in their eleverness and in their this remarkable feat than actually to do it on the pianoforte. Very, very few of those who devote their efforts to acquiring technical mastery are ever able to achieve such the despair of all but rare pianists.

And Sunny Spain WHEN Jose Iturbi was asked what exercises he used, he replied that there are two studies which he practices religiously every day. They are Carl Czerny's Toccata, in the edition by Moritz Moskowski, and the Octave Etude, No. 9, years later, and out-liszted Liszt. from Moskowski's "15 Etudes de Virtu-

peated octaves, he believes, must be practiced with much patience and perseverance.

distance from that master of the coupled with a wonderfully alert brain, its dig and delve into the works of Alfred it with proper wrist and arm action are plantoforte. Vladimir Horowitz, as Listen to him play the Listr-Busoni tranCortot, and practice his technical exercises, with as much speed as is comfortably posand they will add cubits to their artistic sible, for three minutes. Much attention must be given also to the playing of double sixths, taking care always to observe the proper fingering. He sets great store by the eighth study of the Clementi-Tausig "Gradus ad Parnassum." the study in the umental contribution to the literature key of F major, in which octaves are held pianist, says, "Horowitz is the most sig- of piano pedagogy, he referred to his while the intervening fingers are given a

A Masterful Equipment CHARMING gentleman, is Mr. Iturbi,

refined musicianship, prodigious technical ability, large-mindedness in taste, and broadness of culture. He adores jazz, Not. however, the wishy-washy stuff which is erices?" he was asked, "Certainly I do, served up to us in never ending quantities, To stand beside Mr. Iturbi as he played very strongly in table exercises. In ten bits of Chopin's Scherzo in C-sharp minor, minutes I can prepare my hands for the Etude in A-flat major, the sparkling playing of a recital." So we see how great Study in double thirds, and the Variations on a Theme by Paganini, left one astounded Someone sent back a note urging that by the uncanny speed and precision with which he played the terrific passages in the Etude in A minor, Opus 25, No. 11 of double thirds, at the lightning-like rapid-Chopin. Very graciously he consented and ity with which the blind octaves were done, gave a gripping performance of this com- and at the ferocious energy of those mighty position which, as James Gibbons Huneker arpeggios in the tenth variation of the puts it, "has been justly compared to the second book. After Mr. Iturbi's recital a screaming of wintry blasts." Mr. Cortot number of admirers gathered about him undoubtedly had not expected to play this and asked that he show them how he exparticular number, but, accustomed as he ecuted the famous octave glissandos in the is to keeping his technical equipment in a thirteenth variation of the first book of the position to cope with any emergencies, he Paganini-Brahms work. He very gractossed off at a moment's notice the tre- iously demonstrated how the trick is done. mendous difficulties, with the greatest of As a matter of fact, a group of people kept him for some time doling out bits of plan

The Paganini-Brahms composition, by over the grave, he does another thing which most fascinating works in the entire doonly an artist with enormous technical abil- main of the literature of the piano. It re-It is a million times easier to write about complexity. Clara Schumann was wont to refer to them as the "Hexenvariationen'

Paganini himself wrote the theme and devised a number of variations terrifically difficult for violinists. In the year 1851 Franz Liszt, who had been profoundly impressed by the art of the great wizard of the violin, published his Grandes Etudes de Paganini, dedicated to Clara Schumann. But along came Johannes Brahms, cleven

It is fascinating to compare Liszt's variosite, Opus 72." To this famous collection ations with those by the man whom Hans of studies the composer, you know, has given the subtitle, "Per Aspera." von Bülow referred to as the third "Great B" in music. In the matter of musical Mr. Iturbi also advises the playing of expression, Brahms and Liszt could not five finger exercises and studies in double always see eye to eye. The great Abbe notes, with marked expenditure of muscu- adheres very faithfully to Paganini's patlar strength. He, too, believes that there terns, but Brahms does a great amount of is much to be said in favor of weight play- creating on his own. Liszt gave us eleven ing, but does not think that the protagonists variations, but Brahms wrote twenty-eight. of this theory have by any manner of means There are two books of them; and what a devised a nostrum for all pianistic ills. Re- storehouse of material for those who have experienced that one must learn to play the piano in the sweat of the brow!

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THE ETUDE

The Vital First Year of Music Study

Selecting Right Materials for Children

By ELLA KETTERER

A very successful teacher of children tells how to pick out the teaching pieces and books which inspire the child to interested study

ELLA KETTERER

Biographical Note: Miss Ketterer was born in Camden, New Jersey, and studied the viano with Mrs. M. B. Moulton of the piano with Mrs. M. B. Moulton of A adventure usually are very active. Philadelphia. She was later a pupil for Why not use both of these delightful traits many years of the famous pianist, Constan- of childhood to good advantage in teaching tin von Sternberg, and at the same time music? There are so many things to be studied harmony under Russell King Miller. taught in the first year, that surely every She has been extremely successful both as a teacher and as a composer of elementary into the beautifully varied realm of music. piano teaching pieces.

the average pupil comes to the first stand on his head, wiggle his ears, snap music lessons, should be an inspiration to his fingers, or do some equally interesting every teacher. Naturally, sex makes some stunt. The idea is to make each new thing difference in the attitude of many pupils. he is to do in music seem as well worth Boys, in America at least, often have the while as the afore-mentioned accomplishcomplex that music is effeminate. This is ments. That task is the teacher's responlargely due to the fact that in our pioneer sibility. Certainly, the book chosen for the days girls were given cultural advantages, beginning work is going to help immeasurwhile boys, who were supposed to be pre- ably. pared to do the rough work of the world, were kept away from the fine arts.

It was quite natural, therefore, that in time there should grow about music study a sort of juvenile masculine taboo; so that, even to this day, the boy pupil is very apt to sally forth for his music lesson with his music hidden under his sweater or between the sheets of a newspaper; while the girl pupil, going to the other extreme, proudly displays her music as a kind of badge of cultural or social significance. In recent years, however, boys have learned of so many great men who have been also fine musicians, that the attitude is rapidly changing: and, if the first lessons are interesting enough, they are thoroughly enjoyed by a wholesome boy as much as by a girl.

The "Well Begun'

THE UNDERSTANDING teacher's first important thought is to capitalize the child's natural joy and enthusiasm that come with the privilege of starting music lessons. Some of this first enthusiasm will no doubt disappear; but in most cases the interest can be held, certainly in the first year, by a judicious choice of material to be taught, and by an interesting presenta-tion of that material. Never has there been such a vast number of good beginning books and pieces offered by publishers; but it is a delicate matter for a grown-up to know in all cases what will appeal to each pupil; and if the things chosen do not appeal to the child, he will not do his best

The teacher's greatest obligation is to make music, from the very beginning, accentable to the pupil, by presenting it in the simplest possible words so as to be acceptable to the juvenile mind, and as a very beautiful and enjoyable life experience. Of course, every teacher has a few unfortunately "impossible" pupils, who look upon music as a necessary evil; but, to offset these, there are always the few joy bringing ones who forge ahead as surely as the others lag behind. However, the vast majority of them belong to that class whose members do good work and enjoy the lessons just so long as they are given material which they like, and who lose interest the instant they are given some-thing that fails to please. It is upon these pupils that the wise and conscientious teacher spends infinite time and thought.

Capitalizing Native Aptitudes CHILD'S imagination and spirit of lesson can be made a brand new adventure

The choice of a beginning book (and there are many good ones) is of the foremost importance. Every alive teacher the DELIGHT, the high hopes, the knows how a child will practice, and pracanticipations of pleasure, with which tice, and practice, in order to be able to

The Good "Beginner's Book"

WHAT MAKES a good beginning book? There are many requisites. First, the studies must be short, so that at least one new one may be conquered

Second, every study must progress. By that, we mean there must be at least one thing which is entirely new to the pupil, ticed for only a few minutes a day.

which may therefore be presented as a joyous adventure, and which will make

Third, no matter how simple the study may be, it must be melodious, easy to listen and to sing, therefore easy to memorize. Studies with words which fit the music are best: also those with titles which stimulate

Fourth, is the book which slowly but surely develops technic, not by the use of long tiresome exercises, but by a steady introduction into the little pieces, of certain things which are technic building.

approximately one season's work with the average pupil. If the book progresses in the world. I'll get that trick next week." properly, the pupil should be well into the second grade at its conclusion.

the important principle of curved fingers, with the proper lift from the finger joints nearest the wrist, and the requisite relaxation of the arm and wrist. There are exercises and more exercises which may devised by the teacher to strengthen these curved fingers, five-finger exercises in intervals of seconds, thirds, fourths and fifths. But let them be short and prac-

This may be a very dry, uninteresting subject; but it is often possible to get the pupil to accept the necessary exercise as a sort of "stunt" or "trick," as did one of my small boy pupils. I had spoken to him, at his first lesson, about the position of the fingers: but he evidently had not given it any thought at all during his week's practice. So I explained to him again the importance of curved fingers and showed him how they might be trained by careful thought and practice. Finally he looked up and said, "Why that's just a trick, isn't ?" "Yes, I suppose it is," I answered Then, very thoughtfully, he said, "Well, my Fifth, the ideal book is one which covers hands are just like my dog. He's pretty

Learn Thumb Action the First Year First Year Technic

The Technic Teleprompt and easy thumb activities a standpoint, is prompt and easy thumb activities a standpoint, is prompt and easy thumb activities. ing this practice; and never need it prove

> After conquering these two important points, is it not true that an excellent foun-dation has been laid for all further technic? Scale playing at a moderate pace should of course, be begun in the first year, but what is that but a combination of good finger action and position, together with good thumb action? A thorough knowledge of major scales is more important, at this stage, than is speed in the playing

> of those scales, From the very first lessons, appropria pieces should accompany work in the book. The writer has seen too many little faces light up with joy, to delay giving the child one of the biggest thrills he will ever get in his musical career, his first piece of "sheet music." The pleasure he derives from that piece is greater than any he will ever have from a Chooin or Reethoven composition at its proper season.

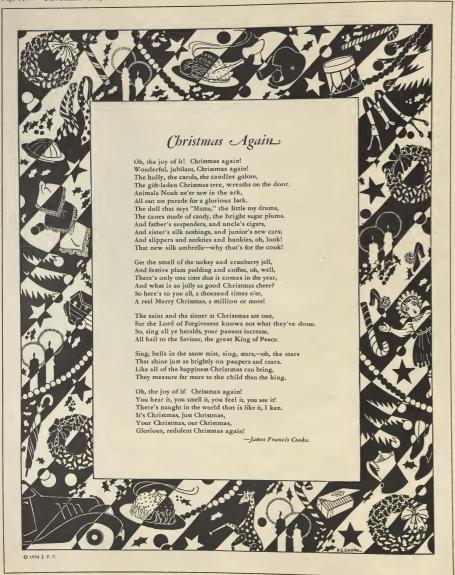
Short Steps for Little Feet

THIS first piece is to be thoroughly enjoyed, it should be simple, short and melodious. Pieces with only one theme and a Coda, or with perhaps two short themes, are best; also those using only five notes in the right hand and six in the left, which will call for no complicated finger ings. One sharp or one flat seems to make no trouble, and the selection of pieces is wider. After that piece is memorized comes the thrill of playing before an audience. It does not matter if that audience be members of his own family, some of his little friends, or a real audience; he is sure to be proud of his ability to play. This pride is a great incentive toward bigger things.

to their ability to play in public. In fact, I think that this is the greatest difference between adult beginners and children. The adult thinks he cannot play in public, the child knows he can. This God given selfconfidence of the child is one of the things am most thankful for in my teaching. It conquers many and many a difficulty, and one of the surest ways of encouraging and strengthening it is to give him pieces he can and does play well.

Children rarely have any misgivings as

Faith in Ouija HAVE KNOWN cases where a thoughtless word from the teacher or



parent, as to the child's ability to do certain him the assurance that he is going ahead. It now seems an amusing incident; but at do not make any appeal to the child mind. the time it was not so funny.

very well had been invited to annear hefore a Woman's Club in Philadelphia. He was very proud of the invitation and had worked hard to perfect the two numbers he was to play. Then, two weeks before the occasion, he played them miserably and confessed that he had not practised them that week, as he knew he would not play them well anyhow. Somewhat puzzled (as he never before had shown any lack of confidence) I probed for an explanation; and finally it came. "Well, last week, after my lesson we were playing with the Ouija board, and when it was my turn to ask a question, I asked whether I should play well in Philadelphia. The answer was 'No;' so what's the use of practicing?" took a lot of talk to persuade that child took a lot of talk to persuade that child that perhaps I knew as much about his ability to play well as the Ouija: but he AFTER A LENGTHY study and exability to play well as the Ouija: but he AFTER A LENGTHY study and exability to play well as the Ouija: but he at least slightly shattered

Unpaid Services

conscientious teacher often gives far child and its parents. more attention and consideration to the

things, has shaken this much to be desired Nine times out of ten, pupils lose interest self-confidence; and I recall one time when because they have a series of pieces they do the self-reliance of a certain pupil was con-siderably disturbed by the supernatural (?). difficult or too long, or perhaps they simply

This choosing of pieces is a real prob-This pupil, a boy of nine, who played lem for the teacher; but it is certainly easier in the case of first year pupils than for the more advanced. It is a good plan to choose pieces which illustrate certain points already taught in the book, and to call the pupil's attention to similarities of rhythm, phrasing or harmonies. Pretty covers undoubtedly please the child, and most of the children's pieces are published with attractive cover plates, so that it is possible always during the first year's work to find pieces which will appeal to the child's eye, ear and intelligence. Teachers who give sufficient attention to this matter often may save themselves the chagrin of

Class Method, or Personal Instruction

did play well and his absolute faith in the struction, I am forced to believe that, in truthfulness of the Ouija must have been the majority of cases, it cannot equal lessons from the teacher in private. The concentrated individual attention, is, in the TF PARENTS only could realize that the long run, the most economical for both the The class advances at the speed of its

pupil's welfare away from the lesson, than dullest pupil. The class system puts a seriat the lesson, the value of the teacher's ous brake upon the activities of the alert, services would be more justly appreciated. industrious pupils. It does not seem right As in the case of the reputable doctor, that these pupils should be held back nor each case is a matter of deep concern, as is it fair that they should be used to drag long as he assumes the responsibility. The mediocre pupils ahead. It may be advanselection of the right new pieces takes hours tageous to use the process of regimentation of the teacher's valuable time. She cannot in some branches of education: but the pick out any old thing that comes up in piano is a solo instrument, and the individ-the catalog or in her studio files. The uality of the player must be preserved: piece must have a definite element of new-pess, to hold the pupil's interest and to give fully monotonous and leaden experience.

How to Improve Mind and Muscle Coordination

By STELLA WHITSON-HOLMES

To some young piano students, the difficulty of making the muscles of hands and weeks, varied by the teacher's imagination, arms obey the will is so great as to prothey may be applied directly to the piece
hibit all further effort at piano playing, or study to be learned the following week. How to help such a student is an especially For instance, in teaching the little piece,

undertaking too many problems at once when she attempts to play with hands together on the keys, even though the part for each hand may have been learned well separately. She should be taught to command the hands in simultaneous motion as a separate act, before complicating this task with many intricate problems involved in notation, time, fingering and accidentals.

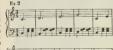
The following plan has given the writer excellent results. Simply make dots in the child's note-book indicating when each and tell her to practice this exercise every day just as she does other portions of the lesson assignment. Have her think of the dot-exercise in the child's note book, premarks simply as dots, not notes. See that she keeps the wrists rigid and tips the hands sidewise while cutting the air sharply as the dots indicate. The following is a simple dot-exercise for the same measures in $M\nu$ and good example of such an exercise:

Ex.1					
Right Hand: • • •					۰
Left Hand:	• • • •	• • •			
This will be interp	reted as	follow	s: "1	ig	ht,
ight, right-left,	left,	left—b	oth,	bo	th,
oth-left left lef	t-both.	both. 1	ooth "	Ŧ	P

her repeat the words as her hands make to the goal sought.

After giving these exercises for several hard task for the teacher.

A child with such a difficulty as this is ing, we have several measures like this: My Partner Waltz by George L. Spauld-





The teacher, by making the corresponding pares the way for proper execution by separating the problems and taking them Partner Waltz.

Right H	and: •	19	- 1	• [•		• •
Left Ha	ndı • •		• •	• • •		•••	
		• •			• •	•	• • •
					• • •		

In making the dots to be used as a moemphasis.

RECORDS AND RADIO By PETER HUGH REED

he glad to know RCA-Victor have placed just such a unit on the market.

This new invention, which is designed to convert practically any radio into an electric turntable, capable of playing either ten or in the present recording. twelve-inch discs, and an electric pick-up housed in a walnut finished chest no larger than a cigar humidor. It is designed to the Lute" (Rustic Dance, Bells of Paris power, and can be easily attached to one's Royal Opera Orchestra (Rome), under the radio. Because of its favorable size, the direction of Bellezza, on Victor discs 11138 new unit can be moved about, placed on and 39. This is most delightful music. thereby operated at a distance from the which deserves to be widely known. Parradio receiver to which it is connected. A ticularly beautiful is the Bells of Paris switch on the unit permits one to shift at will from record to radio reproduction.

tra give us a carefully planned but not a tury Franciscan monk, Marin Mersenne. superlative performance of Beethoven's ski sacrifices essential energy. Particularly and is this true in the first two movements, for the elemental strength of the first moveished. In the elegiac third movement, Stokowski is more successful, for here, through the beauty of orchestral tone and his feelductor unquestionably feels, is somewhat marred by poor singing, the use of a bad extremely good. translation, and the fading "out" and "in"

There has been always a divided opinion of the recording in the middle of the more among musicologists as to which of graphic thoughts of the vocal lines. This Brahms' two piano quartets, the one in G system of fading "out" and "in," adopted minor, Opus 25 or the one in A major recently by Victor, to preserve the spirit Opus 26, is the better. Both are splendid and flow of a real performance (such works. The first is perhaps nor vital and recordings are made without the conductor powerful, broader in its lines and loftier in the change of record sides), may have its pure lyrical inspiration. Although both advantages, but in this case it is certainly have been recorded (they were released misapplied.

Symphony," which owed its inspiration to by Victor (set M234). This set, which is the Cologne Cathedral and the Rhine (it eminently performed by three members of was written following Schumann's removal the Pro Arte Quartet with Arthur Rubinto Düsseldorf), for some strange reason is stein (a most sympathetic and understandthe last of his four symphonies to be ing pianist) is a work which grows upon recorded. And stranger still, perhaps, is the fact that the recording eminates from that smouldering fire and fine masculine France rather than Germany, for Piero energy which makes Brahms such a satis-Coppolo and the Paris Conservatory Or- fying composer, chestra are the exponents of its first recording (Victor set M237). It has always noff's lyrically spontaneous "Suite for Two seemed to us that Coppolo has a tendency to overstress a breadth of line upon occasion and hence become somewhat ponder- to "Der Fledermans" (Johann Strauss). ous. And this is exactly what he seems played by the Berlin State Opera Orchesto do in the present work, although Schu- tra under the baton of Bruno Walter (Colmann's orchestration, which lacks requisite umbia disc 9080M); Haydn's "String clarity and fire, may be partly the fault in Quartet in D minor, Opus 76, No. 2, this case. The fact, however, that Coppolo adequately performed by the Poltrinier keeps his reading alive and also sustains Quartet (Columbia discs 68215-6); Weber's our interest, must be duly accredited, and also the fact that the recording is a vital and realistic one.

Honegger, who has given us ingenious the indicated motions. This will be an aid to for both hands together, the teacher to concentration, which in turn is an aid may use a red or blue pencil for further a motion and the indicated motions of a locomotive and to concentration, which in turn is an aid may use a red or blue pencil for further a football game, offers us. in his Partnerlle. a football game, offers us, in his Pastorale d Été, his impression of the dawn of a sum-

MUSIC LOVERS who have wished mer's day (Columbia disc 68209D). This it were possible to procure a latter work written in the columbia disc 68209D). which would permit them to play records at a contest in Verley the following year. which would permit the through their radio speaker with a comparable degree of fidelity and volume will tranquillity and gaiety, of which the success in performance depends upon better emphasis and clearer definition of the figures in the accompaniment, as well as in the phonograph, consists of an electric driven melodies, than is obtained by the composer

Three of the four parts of Respighi's "Second Suite of Old Dances and Airs for operate from 110 volt, 60 cycle socket and Bergomask) come to us played by the a small table or the arm of a chair, and filled with an old world charm and grace, (disc 11139) with its lovely middle section (Largo espressivo) founded upon an Air Stokowski and the Philadelphia Orches- attributed to the celebrated sixteenth cen-

Dvořák's "Quintet in A Minor, Opus 81," "Ninth Symphony" (Victor Set M236). although not his most profound work, is Seemingly, to gain beauty of tone, Stokow-nevertheless one of his best. It is melodic spontaneously lyrical throughout. There is a certain homespun simplicity and poetic fervor in this music, which makes ment is missing and the blood coursing it both appealing and satisfying. In the vitality of the second movement is dimin- performance by the Pro Arte Quartet and Artur Schnabel (Victor album M219), we encounter a reading which is decidedly fine from the string side and lamentably mattering for Beethoven's poetry, he evokes an of-fact from the piano side. Schnabel seems utterance of purest sublimity. The exaltation of the last movement, which the con- playing lacks the intuitive response that the string players achieve. The recording is

pausing during the movements to allow for its inspiration, while the second is simply last year in England and at the same time) Schumann's third, or so-called "Rhenish only the first has been brought out to date

Recommended recordings: Rachmani-Pianos," played by Vronsky and Babin (Victor set M213); the tuneful Overture "Sonata in A major" for violin and piano (violoncello transcription), played by the eminent violoncellist, Gregor Piatigorsky (Victor disc 8453); and Mozart's lovely "Sonata in A major" for violin and piano played by Yehudi Menuhin and his sister Hephzibah (Victor discs 8442-3).

BAND AND ORCHESTRA DEPARTMENT



THE ETUDE

Conducted Monthly by

VICTOR I. GRABEL FAMOUS BAND TRAINER AND CONDUCTOR



Good Mistakes

Some Practical Suggestions to the Brass Choir

By CLEMENT E. ROWE

motto, "Don't be afraid to make a mistake, but when you do, let it be a good mistake." There is much sound psychology in the advice. "To err is human," and even the best of musicians will play the right note at the wrong time or the wrong note at the right time, upon occasion. The really bad mistakes are those made by players banditis and will probably continue to be who are not just quite sure whether to so, as long as one of the bunch can report come în or not; they try to slide in so that So-and-So from the home town is that they can answer, "Here!" if they are making fifty dollars a week at some disexpected, or gently back out if they have tant resort. There is also the ever present

particularly in the brass section, is responsible for much of the "deadness" or lack is such compensation for the effort spent of brilliance in amateur bands and orches- in gaining the skill needed for even this tras, as contrasted with the sureness of kind of an engagement. However, conattack found in professional groups. It ductors of amateur groups must realize may be corrected to some extent by much that these bands are here, and that the rehearsal of individual numbers, but if the young musicians in them are playing music treatment goes no further, the difficulty often hardly worth the name, and playing will crop up again in sight reading. A it in the absence of experienced conductors very few players who lack the "courage of or older musicians who could direct the their convictions" can effectively spoil the younger performers' efforts so as to bring brilliance of any brass entrance.

tery of his instrument, there are two rea- curately, all that is required being a fair sons for the "bad mistakes." The first may balance, if possible, toned down sufficiently be named, broadly, technical sloppiness, to allow the melody parts to be heard The second is a lack of appreciation of the and with enough of brass and drums to nature of the part to be played, indicative give the rhythm. of insufficient ground work in the history

as a student had as his unfailing rehearsed. But there is another cause for indifference, which is probably as prevalent as this.

The Lure of the Dance-band

HIGH SCHOOL musicians, especially in cities, are afflicted with dancestimulus of an occasional two-dollar job counted the measures wrong. stimulus of an occasional two-dollar job.

This attitude on the part of the players, in the neighborhood, although few students stop to think how disproportionately small at least a semblance of unity to the group. Assuming that the player has a fair mas- In rehearsals no one thinks of playing ac-

These players now come to the band or of ensemble music, and the rôle of his in- orchestra rehearsal, bringing with them the may result. First, the conductor of a band rrument in it. careless habits they have acquired in their
The first of these is too often ascribed own small groups. If the large organizato pure laziness. The admonishment, "Put tion has enough of group spirit and the your feet on the floor and quit blowing conductor can draw their interest to the

The second difficulty, lack of appreciarecognize as solo parts the motives which to this section. are assigned to them. Again, the magnifiheard, simply because the player just does tinctive force of attack and martial clarity. not "feel" that he is entering at the wrong

Finding the Cure

A SIMPLE CURE for these ills of musicianship would be an elixir leading to a conductors' Utopia. However, by attacking the problem right, some good of younger players should acquaint himself with the better dance orchestras which are on the air every night, find their good points, and encourage his players to notice

HE FINEST orchestra conductor amount of cajoling will persuade them to shoes," and the rehearsal falls flat. Brass its cacophony and blatance, and there are moder whom the writer ever played take a sustained interest in the work being players come to like the "sweet" and "hot" dance bands to which persons of good muparts and the faking given them in dance sical taste can listen for a time with pleashands and are often so out of sympathy ure. The best of these groups are certainly with the serious works that they are not not haphazard affairs, and the good college content to sit and count endless rests, no bands, among others, depend for their matter how splendid the compositions be- livelihood on the excellent musicianship of their members

For the lack of appreciation, part of the tion, is not so obvious, but it shows up in cure lies, also, in the intelligent use of the wrong entrances, and in cases where the radio. Why not devote a small part of player does not understand the part he is rehearsal periods to discussion of the preattempting to play. How often fine Wag- vious week's symphonic broadcasts, emnerian selections are completely ruined be- phasizing points such as (in the case of cause the musicians are lost in the com- the brass section) the logical places for plexity of the thematic texture, and do not brass entrances and the type of part given

Fortunate indeed is the player who finds cent choral parts which, in the band arhimself in an orchestra which plays enough
rangement are played by the trombone seccompositions of the old masters to allow tion, come out with a complete lack of en- him to become familiar with the classical thusiasm, while the conductor must hush use of the brass section. This will teach up the rest of the band to favor this sec- him the original purpose of his instrument tion which should easily have enough in the orchestra, and he will be able to power to break through the greatest fortis- appreciate that, even in its freer use in simo. Wrong entrances, also, are often modern times, it must still retain its dis-

When he knows and feels what is de manded of him, he will know instinctively the right entrance. He can ultimately almost dispense with counting measures and may be able to sit back and enjoy the rehearsal, securing perhaps an even better understanding of the compositions before him than the players having more complicated parts. He is thus ready to understand the broader use of his intrument from Wagner's time to the present day, since he now has knowledge of the original and basic purpose of the brass section. His into your shoe, is frequently the only at-into your shoe, is frequently the only at-into your shoe, is frequently the only at-tempt to correct the trouble. True, too Too often, however, this is not the case; of good musicinaship are observed. In the however, this is not the case; of good musicinaship are observed. In the however this is not the case; of good musicinaship are observed. In the department of the work in hand, is un-trouble.

Practical Clarinet Playing By Walter R. Olsen

1. The awkward change from third line B-flat to third line B-natural; that is, from the chalameau to the clarion register.

- 2 Poor tone 3. Clumsy fingering.
- 4. Improper tonguing. fingerings.
- when a beginner.
- 8. Treatment of throat tones. The change from the chalameau to the The change from the changing up to the clarified many clarified poor to the clarified region register can become smooth and even only with long hours of diligent practice. Poor to many causes. One of the main difficient of the reed and constantly listening

teaching, but some teachers do not recom-

Tone Quality

tice, and then only if done correctly. The culties is that most clarinetists do not know and studying the tone. secret lies in keeping the right hand fingers what a good tone is when they hear it. Many students seem to have fingers that place to apply the tongue. Many students

should have a hollow ring. A steadiness hauled. The fingers should be kept close that it needs. There certainly should be gers down close to the holes, no vibrato or tremolo. This practice is decidedly bad and should never be permitted

covering the holes, all the time, and keep- They have no ideal. The solution for this act as though they were all thumbs. The

LARINETISTS in school bands seem ing the little finger of the left hand down is the radio and concert hall. Clarinetists fingers should work from the third joint and to have about the same troubles.

Some of the common faults are:

on the left B-key when making both B-flat in the symphony orchestra have quality of not from the first or second. The action Some of the common faults are:

the awkward dange from third line ists bloth the right hand fingers down when ists bloth the right hand fingers down when playing second space A, A-flat, and second imitate their quality of tone. The tone and rings. If pressure is required to obtain line G. The writer does this in his own should sound even, smooth, continuous and clear tones, the instrument should be overmend it, claiming that it numbs the throat of the embouchure and a well developed to the tone holes, not waving around in the tones. The left thumb should be as nearly, breath control are necessary to produce a air. Half an inch above the instrument is 5. Lack of knowledge of the alternate parallel with the barrel of the clarinet as good tone. Have the student hold tones far enough away. A good practice is to is possible and comfortable. It will then as long as he possibly can, all the while encourage the student to keep both little 6. Improper breathing.

act as a hinge and tend to draw the other listening to the quality of tone, Precision fingers touching their respective keys at all 7. Neglect of the chalameau register left hand fingers down closer to the tone of fingering gives the tone life and vitality times. This seems to force the other fin-

Controlling the Tongue

IN GENERAL, the tonguing is far too sharp for good clarinet playing. About half an inch under the reed is the proper

(Continued on bage 745)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A Monthly Etude Feature of Great Importance

By Dr. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

MELODY AT DAWN By Louise Marquis

And so it's "Merry Christmas!" again, and THE ETUDE, hand on heart and with the deepest bow, promises music lovers everywhere a host of delightful surprises for the coming twelvemonth. Getting to be a very hoary old gentleman now, THE ETUDE, and looked upon by many in the professional field as a sort of perennial Santa Claus, forever in the act of diving into his musical sack for fresh wonders.

Opening the music for our Christmas number Mîss Marquis gives us a composi-tion of medium difficulty in true lyric style. Singing, it travels over the keys from the first to the very last note. For the first eight measures the melody lies in the lower voice of the right hand, and from thence Use the pedal only where marked. Do not remains in the upper voice. The tempo is moderato and well sustained legato is indicated throughout. The opening theme should be heard in full rich messo forte. Observe the crescendo beginning toward the end of measure six, followed by a diminuendo and ritard at measure eight. The following measure nine reneats the theme an octave higher, in tempo primo and the dynamics are applied as indicated, not forgetting the rallentando at measure fifteen. The second theme in the relative minor-D minor-begins with measure seventeen, The mood in this section becomes livelier The tempo is a bit faster—piu mosso—and dynamics are raised to forte. The left hand chord accompaniment adds interest to this section while the melody remains in the upper voice of the right hand and the effect of sustained legato must not be lost. The pedal is most important in this composition and must be used with care. Used freely in every measure it must not be allowed to blur. Phrasing also is important. Both pedal and phrase signs are unmismarked. The mood throughout should be pensive but never too somber.

PERPLEXED By CHARLES HUERTER

The casual sight reader will no doubt think the above title very fitting, for this piece is undeniably a bit puzzling at first reading. Perplexity was not, of course, what Mr. Huerter sought to induce in the mind of the reader. The title was chosen to suggest the mood necessary to correct interpretation. The little phrases jump about in a manner that suggests indecision and unrest. Instead of making definite statements they rather ask questions. As the text directs, the rendition should be playful-scherzando-and the tempo light and lively-allegretto. The little groups in the first theme should be slurred together and thrown off sharply. They form a rhythmical pattern which persists throughout the piece. Observe the sostenuto marks -little lines over the notes-and also the change of pace. The ritard in the second measure is followed almost at once by a tembo. This effect is repeated in measures four and seven. The dynamics are constantly subject to change. It is the observance of these features that gives to the Dance to play this number. Like others piece its clear bill of rights to be entitled of Mr. Rogers' pieces this one lies com-Perplexed. Note the syncopation in meas- fortably under the hands and is very pianure sixteen, right hand. It is marked with istic. Played up to speed it sounds quite the sostemato sign which reminds us that difficult whilst making no extraordinary in syncopation the accent is always addemands upon the well grounded student.

found a way out, after all!

CRINOLINE DAYS By GERALD FRAZEE Gerald Frazee turns back yellowed pages

in the volumes of Music and Fashion to give us the form and atmosphere of an old time waltz. This number opens with short legato figures which require heavy accent on the first quarter of each measure. The staccatos in the third measure should be crise and the sustained chard which begins the fourth measure should have resonance. miss the poco rit, in measure fifteen, followed by a tembo two measures later where the opening theme reënters. The second theme in D major, the dominant key, may be played with more animation, piu animato. Following this, sharp phrasing is necessary to preserve the rhythm. Drop on the first chord, third beat, and roll off the following chord, first beat, and the effect is obtained mechanically. These short phrases contrast well with the sustained dotted halves which occur later (measures thirtyseven to thirty-nine and measures fortyfive to forty-seven). While the rhythm must be well defined it should be daintily marked and not too vigorously accented redolent of a gentler age, may invest the

JUBILEE MARCH By Frederick A. Williams

Probably the march, first associated with military movements and later finding its way into instrumental and vocal music. will always appeal most when its strains are definitely martial in character. This one from the pen of Frederick Williams will doubtless be welcomed by many young ETUDE players always alert for something new and interesting. Except for the Aflat section beginning with measure forty-nine Jubilee March calls for the brayura style throughout. Its chords require susstained resonance and should be played with full sweep of the arms. Injudicious use of the pedal will ruin the effect of this number. The mood of the piece is that of elation and the more stirring the rendition can be made the better. The A-flat section beginning measure forty-nine takes the place of the usual Trio, and according to custom is in the key of the sub-dominant. Volume drops to piano and so remains throughout this section after which the opening theme is again introduced and brings the march to a fitting climax, played

FLVFS By JAMES H. ROGERS

Summon to your aid all the speed and lightness of a Mendelssohn Scherzo and all the charm and freshness of a Grieg Elfin

in measure thirty-five. The Coda ends land folk. The dance goes merrily until cerpt from Czerny. Note the treatment in quietly, suggesting that perplexity has measure thirty-three is reached at which the left hand. The first two eighths in the point appears a short section of eight meas- majority of measures are slurred and the ures to be played poco tranquillo and in last two sharply detached. The entire fraglyric style. At measure forty-one the dance suddenly bursts forth again, more animated fairly rapid tempo. Begin piano. with in feeling than before, the excited triplets rather shallow touch and apply a crescendo in the right hand tossed into staccato in the third measure. Follow with a deeighths in the left. A crescendo begins at crescendo in the fourth. The figure be measure sixty-three and builds until fortis- ginning in the middle of the eighth measure simo is reached at measure seventy-one, is played forte with deeper touch. Be care after which a decided diminuendo is in eff fect to the end, where the Elves lightly and cur in this passage as marked. At measure stealthily steal away on tip-toe, as inti- sixteen the tone again drops to bigno with mated by the staccato eighth-notes.

FRAGMENT FROM SONATA IN G By Josef HAYDN

If Haydn's art could be compared to that of a painter he would certainly be described Miss Copeland's little number in six-eight as painting the introductory strokes of his picture in this fragment with broad sweeping lines. The opening theme announces itself in sonorous unison of the hands, off sharply. The piece has an abundance played forte and dropping to piano in the of rhythmical patterns, many times re second and third measures. The left hand peated, which make it easy to memorize phrases in these measures are to be played legato and after the manner of woodwinds in an orchestra. The entire fragment, as and third sections begin forte and end piano. a matter of fact, is orchestral in treatment and one is reminded of the fondness which increases throughout four measures in a Haydn cherished for woodwind effects by gradual crescendo. his lament, "I have only just learned in my old age how to use the wind instruments, and now that I do understand them I must leave the world!" As Haydn strove for perfection in his art so the student who read since the right hand is almost entirely aspires to perform the Master's works in dotted halves whilst the left hand accomshould strive toward perfection. Small details of accent, nuance staccato and legato, and so forth, make the works of this great while the second section sings out forte for master resemble fine etchings, and students the most part. The second section also master resemble line eternings, and stokents are urged to give the closest attention to these seemingly "little" things which are to has that lure to the young, an opportunity so necessary to the beauty of the music as the right. a whole. Beginning at measure twelve, the At D.C. return to the beginning and play melody lies in the right hand against di- the first theme to Fine without repetition atonic passages in the left. It is probably superfluous to say that "left hand alone" advisable in this section. The footnote explains that the sign of the turn is used to signify the figure of the opening motif. In measures twenty to twenty-three inclusive, observe the sforzandos and slurs exactly as marked. Here is a bit unmistakably orchestral when properly played After building to a climax (measures twenty-five to thirty) the tone drops again to piano and the fragment ends pianissimo with a short three measure Coda.

DANCING LEAVES By Wolfgang Amadeus Mozart

Dancing Leaves is the fanciful title given to a fragment of the famous Turkish March composed by Mozart as the final Rondo movement of the ever popular "A major Sonata." It affords excellent practice in legato playing and should help the player develop smooth and even finger action. It is in consequence an exercise at once beneficial and extremely musical. The right hand, though legato, must be articulated

ber light and scherzaude except for occa-sional crescendos as in measures thirteen, a staccato left hand, both played lightly to adornment. Played without coloring it twenty-two, twenty-seven and the big one a crescendo at measure twenty followed by decrescendo at measure twenty-one which

MISTER EROGGIE By BERNIECE ROSE COPELAND

time affords excellent study in phrasing. For the most part it is composed of two note groups slurred together and through of rhythmical patterns, many times re-The words add a little humor and create the right atmosphere. Note that the first while the middle section begins piano and

BETTY'S FIRST WALTZ By Frances M. Light

This waltz for first graders is easy to paniment moves along in rather deliberate quarters. The first section is played softly

A WINDING STAIRWAY

By IRENE RODGERS All piano teachers realize that scales and arpeggios are essential practice. What the multiplication table is to mathematics, scales and arpeggios are to a technical equipment The modern teacher also realizes that children look with scant favor upon undisguised exercises of this character and she accordingly provides herself with many little teaching pieces containing these fig-ures in tune form. A Winding Stairway is an excellent example of such a piece based as it is almost entirely on arpeggio figures which should be figured cleanly and at the same time slightly rolled to give a liquid effect to the passages.

A HUNDRED PIPERS OLD SCOTCH AIR

A knowledge of old folk tunes is of untold value to the musician. Some of the greatest works of the masters have been built upon the homely foundation of tunes so that each note stands out clearly and which, having stood the test of survival in in syncopation the accent is always addental and demands upon the well grounded student.

The opening phrase with its chromatic the matter of tonal coloring this Mozaritan.

The opening phrase with its chromatic the matter of tonal coloring this Mozaritan. (Continued on page 752)

THE ETUDE

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Regaining Lost Gechnic

Tegammg Lost Occumic I am a girl of instens studying to become a professional plunist. Due to a nervous breakdown, I have been Can you suggest how I can yo about man amount of time? Are there any exercises agen from the plano that could supplement work done at the keyboard?—L. K. F.

There are many valuable exercises that give character to the various harmonic an be performed either at the piano or cadences, especially the whole cadence and can be performed either at the piano or away from it, which ought to put your the half cadence, became more keenly felt. muscles in excellent playing condition, These may be grouped as follows:

quiet hand, perform various five-finger sary; hence it was sometime inserted and exercises by simply pressing lightly into sometimes not, at the fancy of the comthe keys. For materials, use Schmitt's poser.
"Preparatory Exercises, Op. 16."

As

the fingers in contact with the keys, raise and lower the wrist repeatedly as far as it Ex.

quick pressure from the upper arm and forearm. While these tones are produced with a firm wrist, the latter should be relaxed whenever a tone is heard.

4. Forearm rotation, With hand kept rather high and loose, sound notes by throwing it from right to left, or left to right, in the direction of each note as it is

Especially in the exercises that are performed away from the piano, a loose wrist should be continually stressed.

Work for an Advanced Student

Will you please list the requirements for a seventh grade student? Also I would like to know the grade of Beethaven's Sonata, Op. 49, No. 2.—A. F. LeC.

I suggest the following requirements (or their equivalents) for a student of the

Pieces: (examples)

Raff: La Fileuse. Schumann: Papillons, Op. 2. McDowell, Polonaise, Op. 46, No. 2. Beethoven's Sonata, Op. 49, No. 2 is about third grade.

Kinds of Minor Scales

Kinds of Junior Scales
Three kinds of inflor scales are
given in the look which I not, name
the leded. The property of the leded,
the little two are the outgrowth of the first medit-render
that he little two are the outgrowth of the first med the most?

2. I have read that the scale was
thought to the litration for for
the property of the litration of the litration
for single gression. In actual confor single gression, in actual confor single gression, and the Medide for
vertel compositions—2. It.

purposes; and of these modes the more B in the left, while the thumb is used on important ones lacked what we call the the other white keys. lar tone. With the growth of Harmony, according to the distance between the notes, leisurely tempo. however, the need of this leading tone to thus: Accordingly, when the scales were employed for purely vocal purposes, the sharp 1. Pure finger drill. With perfectly on the seventh tone was no longer neces-

As a consequence we have four recog-2. Hand and wrist exercises. Keeping nized forms of the minor scale; (1) The Natural Minor Scale,

will go in either direction.

3. Arm exercises. With forearm held before the sound individual tones by a coordinate of the sound individual tones which uses only the diatonic, or regular,

tones of its related major key, but begins and ends on the sixth degree of this scale. This form, though still recognized, is now but little used in actual practice. (2) The Harmonic Minor Scale,

Sanonaton alononous

in which the seventh tone of the Natural Minor is sharped both ascending and descending. It is so named because it was monies of the minor key. (3) The Melodic Minor Key,

in which the sixth and seventh tones of the Natural Minor are sharped when as-cending, and only its regular tones are used in descending. It has been so named because it eliminates the augmented second of the Harmonic Minor Scale and so is more smooth and flowing (or melodious),

Ex.4 Mixed

Melodic Harmonic

Melodic Garage Company C which uses the form of the Melodic Minor Scale when ascending and that of the Har-monic Minor Scale when descending.

Fingering and Order of the Scales

What is the best way to finger the chromatic scale and the arpeg-gios?
 In what order should the most common scales be learned, as the chromatic, the melodic minor, and the harmonic minor?—E, T.

1. The strongest fingering for the chromatic scale uses the third finger on all the pupils. The program may conclude with a land to receive word from from Modes) were used only for melodic or frank C in the right hand and on E and Opt. 20.

used only the diatonic, or natural, tones of what more complicated. The simplest "Op. 45"). the Key of C; and each of the modes was forms of triad arpeggios, when their combuilt around some tone of this key, with its pass is an octave or more, repeat the finger-accuracies. Have her finally play all her scale beginning and ending on this particuing: 1, 2, 3, 1 (5), or 1, 2, 4, 1 (5),

2. I should emphasize first the harmonic minor, since in modern music this is regarded as the basis of the others. Next in order comes the upward form of the melodic minor, which is followed by the downward harmonic The downward form of the meladic is not so often used since it has less individual character. The chromatic scale may be sandwiched in between any two of the others, as occasion requires,

The Rakoczy March Will you please explain "Rakoczy," by Franz Liszt?—G. R. S.

"Rakoczy" is the name of a patriotic family of Hungary, of whom Francis II, Prince of Transylvania (1703-1711) led a sion in Piano Playing." revolution against Austria, From this family is named the Hungarian national air, known as the Rakoczy March, Of the various settings of this air, the two which are best known are the brilliant orchestral versions by Berlioz and Franz Liszt,

The march by an unknown composer, is said to have been the favorite march of Francis II. Two popular piano transcriptions are those of Kowalski and Liszt,

A Recital Program. Small Mistakes

Small Mistakes

I hive a poil deline enty fourth
grade work whom I wish to present
soon in rectal with other popula
vecal solos. She is working on the
vecal solos. She is working on the
vecal solos. She is working on the
program? She is playing Fulle is
program autilable for
She has finished "Matthew" Third
She has finished to be a second t

For the recital, have her begin with one of the Clementi "Sonatinas": and include in the first part of the program Bach's Gavotte in D minor, also one or two of the easier Chopin "Waltzes." Following numbers may embrace the pieces which you mention, among which may be inserted two or three vocal solos or duets by your other

Among the studies which you give her. include some by Cramer ("Fifty Selected leading tone—or sharped seventh. They For the arpeggios the fingering is some-Studies"), also by Heller ("Op. 46" or

studies with the metronome, at a slow or

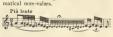
Strengthening Fingers and Wrists

I am fourteen years old, and have the process of the company of th

I advise you to devote a part of your daily practice-at least a half hour-to technical work, which, if properly performed, should continually strengthen your playing muscles. Plenty of helpful exercises along this line may be found in A. Schmitt's book of "Five-Finger Exercises." and in James Francis Cooke's "Mastering the Scales and Arpeggios." For the management of technic in general I may refer you to my little book; "Touch and Expres-

A Liszt Cadenza In Liszt's Hungarian Rhapsody No. 13, measure 13, how should the appoggiaturas be played?—L. B.

You probably refer to the right-hand part of measures 12 and 13, where the embellish-ments are played about as follows. Observe, however, that Liszt was very free in his interpretation of such passages, making them express the general emotional content, rather than adhering to the strict mathe-



The Prevention of Nervous ness

In the following letter, recently received from a member of our Round Table, a practical treatment of this knotty problem s presented.

May I presume to offer additional advice to R. E. who sake in Time additional advice to R. E. who sake in Time to R. Waller and several told me they were and several told me they were and several told me they were to R. R. E. W. Waller Pour Time to R. E. W. Time to R. Time

I should be glad to receive word from sent on this subject.

Square Holes for Square Pegs

Studio Cypes and How to Great with Chem

By ROYAL ALFRED GLENN

tightly by a chubby hand, when the teacher do nothing more about it. They figure quickly, almost automatically, puts the child that he will take care of himself. Nothing into a category. She need not give a name can be farther from fact. The child has to her conclusion; it may be altogether one of the most valuable of virtues and no fine material for progress. unconscious. But whatever opinion she doubt will go far. But, without careful arrives at is rather sure to regulate to a direction from the teacher, without her considerable degree her future attitude sympathy and understanding, he is apt to

toward this pupil. Now we maintain that because this men- perhaps finally dull. tal classifying, more often than not, is done

clear the mental process in which the passage." He must realize that work must teacher already has engaged, that some be mated to imagination, and with exprestypes are herewith enumerated and described. The writer gives no promise that appreciate, to relax, to enjoy.

That hour ends with the little lad gravely. other. He knows that "types" constantly putting away his music, with a new freshoverlap, merge into one another, change ness stirring in his heart. their identity entirely. What is said here is but a starting point to further under-standing of the pupil—his special aptitudes, his likes and dislikes, his inner motivations.

The Sociable Type

gravely settling her ruffles on the ner oromer Feter. Sne tells about ner him. He is obviously eager to please her-friend, Ruth, who plays the violin. "Maybe and, see, he even has brought her a shiny she and I can play duets someday!" she says, and looks inquiringly at the teacher. This child, the Affectionate Type, is par-Let us call her the Socioble Type and ticularly hard to deal with. For, if the

measuring herself, in a small way, by this have. And he does not concentrate, for he and that person. She finds great joy in being in the midst of groups of people, and their reaction to her means much. And here she sits before us, a little fidgety, but bright-eyed and smiling. What is to be

The teacher here must be wise enough to sense how far the little girl is as yet from an interest in music itself. To her it is but another chance to be with people to form relationships, to have fun. These all are healthy aims and may be skillfully employed to a furthering of her interest in music. A suggestion of a contest will make her all alert. Prizes to be given will stimulate her to unsuspected zeal. And the monthly "get together" of the pupils will be an event to which to look forward and

for which to labor.

Of course the "Sociable Type" may also be represented by a boy who will revel in games and contests and will absolutely slave in order to win a prize. (Incidentally all the types that are to follow may be of either sex.)

The Conscientious Type

FIFTEEN MINUTES before time for his lesson to begin, a little boy will be waiting outside on the bench, his music roll clutched in his hand. His hair is slicked back and his face is polished to a high luster. When the time comes for him to go in, he jumps up and goes to the piano immediately. He makes no conversation and begins spreading out his music in order before him. "I did my scales five times each day," are his first words. With this

become a mere plodder, unimaginative and

So the teacher, while stimulating his destand and to which they are not responsive. into channels of "bringing out this melody," So it is with the hope of making more or of "getting the composer's idea in this siveness. It is he who must be taught to

The Affectionate Type

NEXT COMES a child, eyes gleaming and feet dancing, because he is going to have a lesson with Dear Teacher. He Teacher is sorry. His scales are sloppy

realize that her life is already one in which teacher reproves him, he is so crestfallen people play a large part. She is already that his fingers lose what quickness they

the teacher best through the channel of music, that a pearly scale is of greater worth even than a red agate, he becomes

The Spoiled Child Type FIFTEEN MINUTES late, the next pupil languidly greets the teacher and sinks down on the music bench as though every movement were an effort. She calm- hopeless. in a rather haphazard manner, many sire for work, in giving him schedules to ly states that she has not practiced during teachers later find themselves confused in follow out and reports to bring in, must the week-because she has not felt much their judgments, and many pupils are made stress most of all expression in whatever like it. Besides she does not like the piece. mbanov by an attitude they do not under-he plays. His very industry she must lead The teacher presses her lips together and prays for patience. This type is one we all know—the Spoiled Child.

Now it is not for the teacher to make

and selfish. There is not time in the brief weekly hour to effect this miracle. What the teacher can do is to put the child's very selfishness to work. She must, in a word, point out how music needs her-how imortant it is that she bring out the beauty that lies there. Here then she becomes the center of things. Music lies asleep and she may awake it. Her own ten fingers to have a lesson with Dear Teacher. He has forgotten some of his music, in his start up, can ring the bells, can arouse the TET US LOOK, then, at this little girl hurry to get here, and he is sorry because storm. If she is made to feel inhortant even as she sits at home alone practicing, pino stool. She chatters away about her and he is downcast over that, mongo the mother, about old Sarah, the cook, about teacher scarcely has the heart to reproach her brother Peter. She tells about her him. He is obviously eager to please her—out of some passage an unexpected beauty, them badly. At this point, instead of a least the property of th form a desire to create this thing called

> The Jazzy Type A LANKY adolescent flurries in lon, flings himself at the keyboard and LANKY adolescent hurries in now,



From the New Yorker, by Permission

THERE IS that brief period in which we have him "placed." He is the Consciention the pupil stands in the door of the tions Type. Most teachers thank their lightful fun of taking a lesson. However, I learned it last night! Swell, isn't it?" some the child is made to see he can please the exudes. He puts in a few flourishes in conce the child is made to see he can please any difficulty—the Jassy Type.

Now the teacher may do one of several

things. She may "put her foot down" and forbid jazz in the studio; she may ridicule to scorn the inanity of the melody; she may give the boy a "teacherly" talk, telling him the facts of musical life; or she may simply decide then and there to give him up as

But there might be some point in agreeing with the boy-at least to the extent of admitting that he does put more life into that one than into any of his other pieces. And meanwhile the teacher may point out how much more conducive to real feeling is a piece by one of the masters—how in a new child out of this one, overindulged their case every emotion is used, while in jazz numbers only the same old everlasting "pep" is played up. There can be a promise of a really good jazz piece (Rhapsody in Blue, for instance) if he masters certain other compositions first

> The Sentimental Type NOTHER ADOLESCENT following

on the heels of this is a girl, a little giggly, a little gushy. The Sentimenta Type, she is simmering with adorationof a kitten, of a sunset, of a movie star, of just anything at hand. Coming to the keyboard does not calm her. Neither do a Song without Words, or a waltz, and lets the girl put her surge of feeling to some good use, lets it be worked out through music which the girl really feels and enjoys For she is a pupil who will want to give expression to her feelings in music, who will practice till her fingers are tired, if only she can put into tones all that she feels in her heart.

So, under her fingers, let the raindrops fall, let the petals blow, the kisses be given. They can be a sufficient substitute for the actual, may even, in rare cases, be fused into something really beautiful, as beautiful as reality itself.

The "Real Boy" Type

SCARCELY HAS this pupil breathed herself away before the teacher hears a sturdy stamp of feet and sees a boy's small flushed face appear at the head of the stairs. He turns to admonish a mangy dog -"Go back, Tick"-then shoves his cap in his pocket and comes on grinning. He has forgotten his music—the teacher sees that at once-but is as blissfully unconscious of this as of the dirt on his face He stumps over to the piano and hitches himself up on the seat. One hand wriggles into his pocket and brings out what looks like the tail of a lizard. He gazes at it fondly and shoves it back. The teacher utters a short prayer and begins.

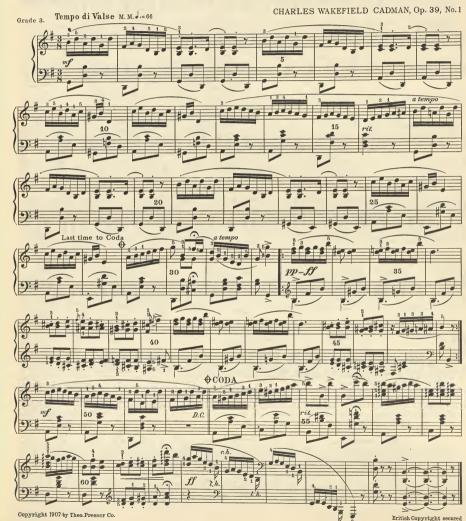
'Well, Jimmy, I think we'll take scales first." Jimmy goes at them willingly enough, and skims his fingers through the desired notes. Then comes the new piece. It is called "Fawn at Play"—the only piece of his grade that she has on hand. She explains what a fawn is. Jimmy looks grim. She shows the passage in which the breezes play with each other. Jimmy

(Continued on page 754)

FASCINATING PIECES FOR THE MUSICAL HOME

DANCE OF THE MIDGETS AIR DE BALLET

Cadman's little grotesquerie was one of his earlier pieces. It is a dainty teaching piece when properly played.



In playing this composition, one must imagine a lovely, rich contralto voice singing the solo with the accompaniment of a harp or a guitar.

Both the pedaling and the phrasing are important in this piece. Grade 3.

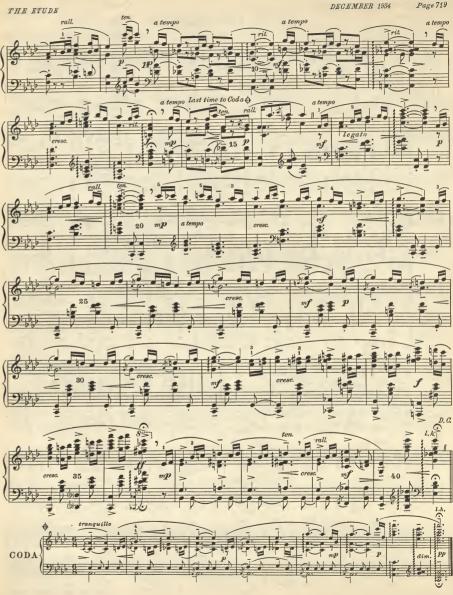
LOUISE MARQU LOUISE MARQUIS



represented by the straight line over many notes. Grade 4. CHARLES HUERTER Allegretto scherzando M.M. J .= 60

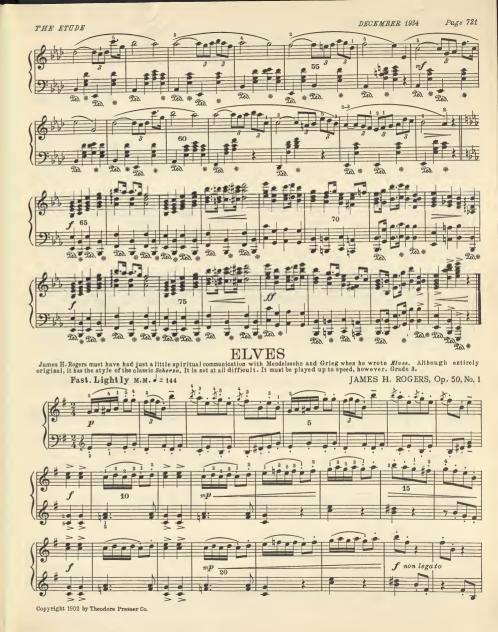


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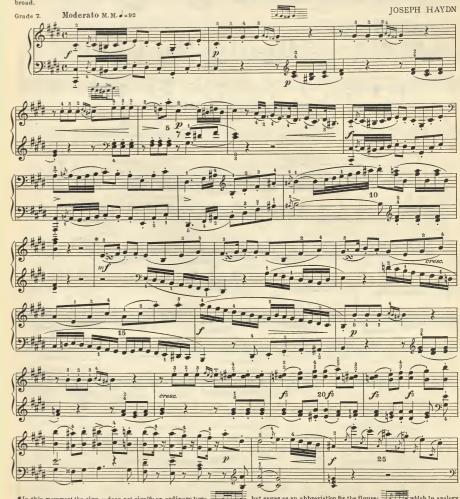




MASTER WORKS

FRAGMENT FROM SONATA IN C# MINOR

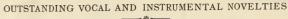
Of all Haydn's fifty-three Sonatas and Divertimenti written for keyboard performance, the Sonata in C\$ Minor is by far the most vigorous and imposing. Although certain passages call for a characteristic Haydn-like delicacy, the general outlines of the first movement are big and broad.

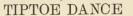


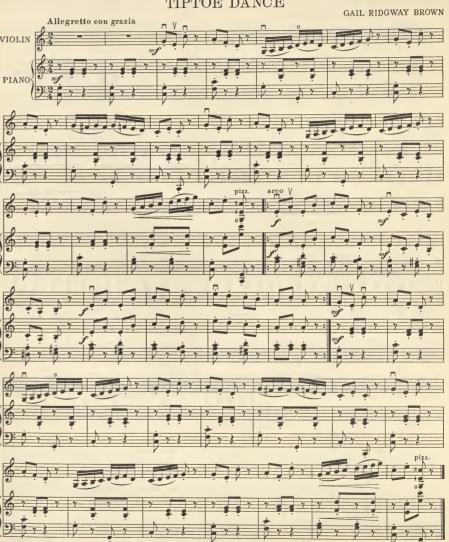
In this movement the sign & does not signify an ordinary turn: , but serves as an abbreviation for the figure: which, in analogy with the initial motive, must be followed throughout the movement wherever the sign occurs in the same connection.

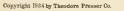
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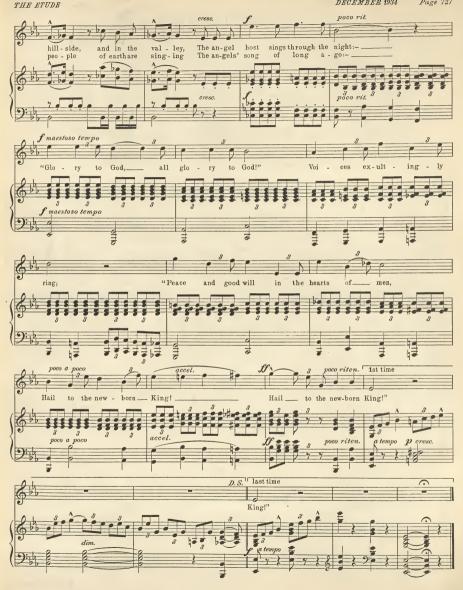




This fluent little piece by the great master Mozart is a splendid study in velocity. First play it very slowly and with extreme accuracy, observing the phrase marks and the marks of expression. Note the contrast in phrasing, legate in the right hand and staccate chords in the left hand. Grade 2½.







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MARCH OF THE WISE MEN

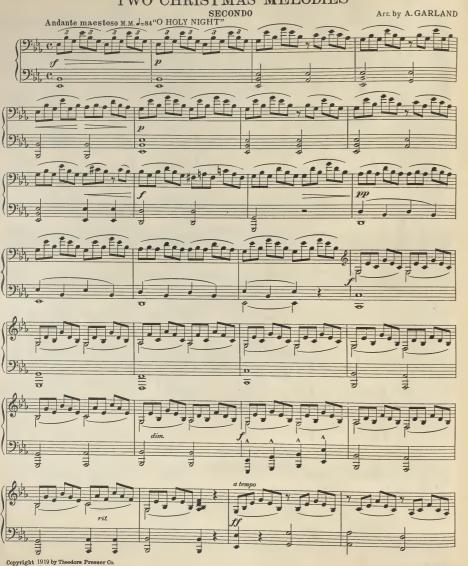




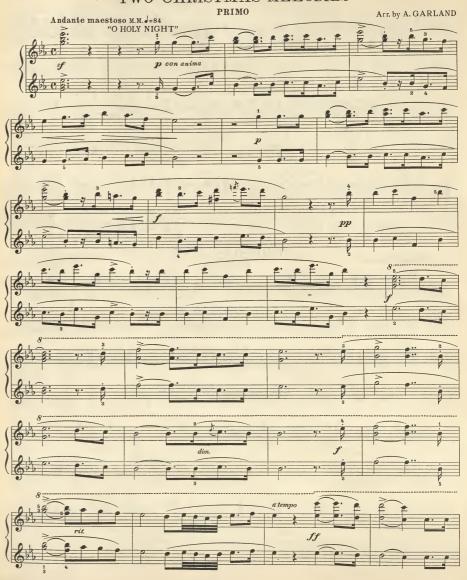
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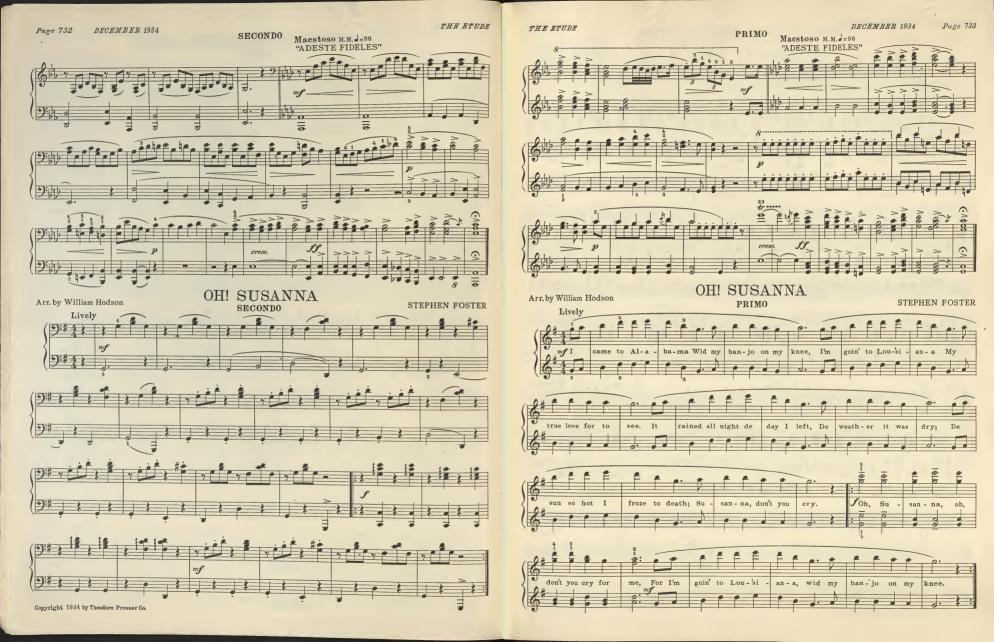
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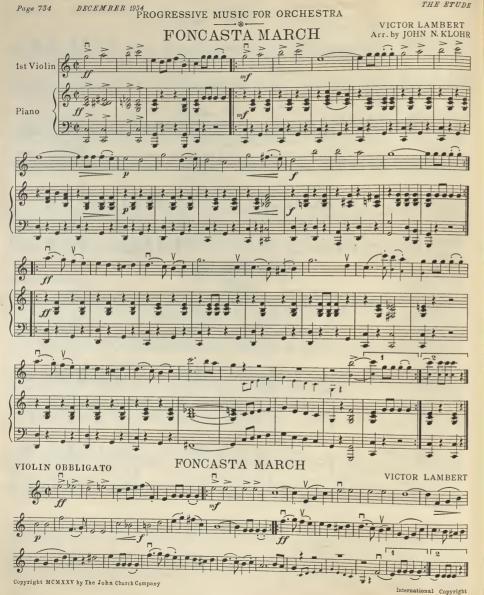
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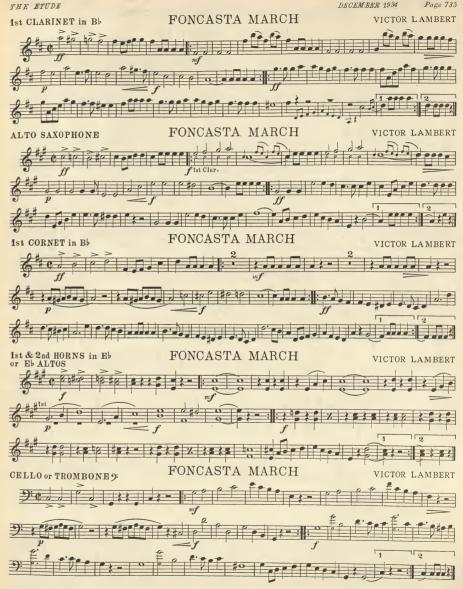


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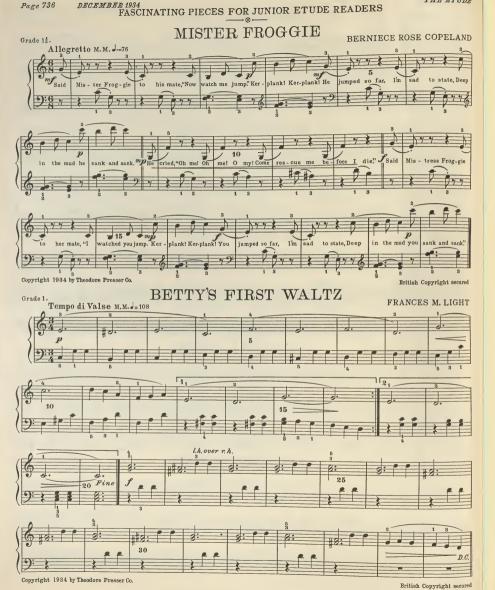


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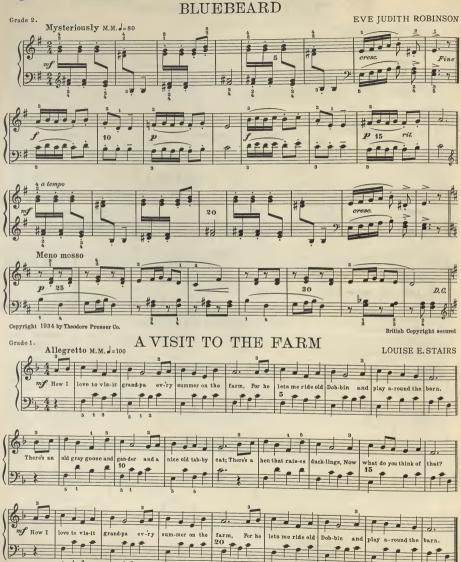




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THE SINGER'S ETUDE

Edited for November by NICHOLAS DOUTY

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



In The Beginning Was The Word

Its Significance to the Singer

NICHOLAS DOUTY

THE ACTUAL beginnings of song clarity of his enunciation. Both his read-tences. In the English language conson-especially, is dangerous; it should always spring, crudely and inadequately imitate to produce a pleasant sound their notes, as does Siegfried in the Wagnerian opera? Who can know?

history, man sang. David sang his songs in praise of Jehovah, before jealous Saul, fellow, he is put into the church the king of Israel; and the Psalms are here choir or the choral society. Here to prove it. The Egyptians, the Babylo- he learns something more nians and the Sumerians sang as they lab- about the rudiments of ored in the fields, or as they worked in the fields, or as they worked in the fields towns. The Roman legions will attempt to impress accompanied their long and arduous marches upon him the necessity by rhythmically chanting all the latest pop- for enunciating the ular songs of Rome, Pompei or Neapolis, words so that they some grave, some gay, some naughty, some may be understood. scurrilous, even as did the soldiers of the That the tone of his American army in France during the latest voice is not pleasand most terrible war.

Song, Universal

TROUBADOURS, trouveres, meistersingers, minnesingers, nobles and kind of sound is peasants, workmen, merchants, "Shepherds pretty and another watching their flocks by night," prisoners ugly. On the conin the gaol, all human beings, high and trary he is encouraged low, rich and poor, free and slave, find in to sing just as loud singing a healthful and necessary outlet for as he can, because few their emotions, which otherwise, so psy- voices are large and full chologists tell us, do the most awful things and the chorus director to our bodies and souls.

timately and inseparably associated with when he first undertakes the words. In fact it is almost impossible to serious study of the art of imagine a song intenuent to be sing by the successful of the student understands them least in the middle voice. people, in which the words do not play an cation, no preters an impressure and rattery, man new sometime inferences be-integral part. If not be beginning was the perfecting noise to a lovely and delightful all theoretically (and the differences be-word' seems to be an accurate description tone. His car must be educated anew, tween them, too) and can practically pro-tone. His car must be educated anew, tween them, too) and can practically pro-tone must differ a finish the solution of the breathing before the melody, and the emotion engendered by it brought the song to birth.

Speech Habits

TT WOULD SEEM to be a corollary of the preceding, that, in the study of the art of singing, production of the tone and formation of the word should go hand in hand, and that neither should be separated from the other. The practical difficulty of such a method becomes instantly apparent. the speech of his father and his mother, his the speech of his father and his mother, his sisters, his cousins and his aunts, and un-tasked the confronted by so many problems. As one proceeds towards the brighter consciously he imitates them. Literally he learns to speak for his supper-unlike

home or in the school room, is any attention sonants turn the heautiful, legato vowel to behold and detrimental to the tone. given to the quality of his voice or to the sounds into understandable words and sen-

by the love notes of mating birds in the and they know little or nothing about how

Voice Habits

ant is also sometimes made clear to him: but seldom is any effort made to explain why one

wants, first of all, plenty of And always their singing was and is in- .volume. The result is that,

> before he is willing to accept, or even to tolerate, a good, pure tone; because it is not loud enough to suit him.

His word formation, too, depends upon

What wonder, then, that the sunging tang muscles stillen during its formation.

As one proceeds towards the brighter overland the proceeds towards the brighter overland the proceeds towards the brighter overland the proceeds towards the brighter overland to the proceeds towards the brighter overlands to the proceeds towards the brighter overlands to the proceeds towards the proceeds towards the brighter overlands to the proceeds towards the proceeds towards the brighter overlands to the proceeds towards the proceeds towards the brighter overlands to the proceeds towards the proce

are prefixition; lost in the mists of time. Did the Neanderthal man being, half anthropoid ape, charmed ing voices that are very far from lovely, burnan being, half anthropoid ape, charmed apt to be somewhat choppy and staccato, root of the tongue and in the throat have The greater the deliberate, willful attempt become too tense, and another and darker to pronounce the consonants clearly and vowel should immediately be substituted

> intensive training to fit trating. them for it, even though their words may be

> > urally good quality, and lowest tones.

Vowel Analysis

his anxestry, his associates, and upon the by both scientists and singing teachers as ways will be so long as the ladies prefer his ancestry, his associates, and upon the opportunity in which he has been the part of the country in which he has been the one most easily produced, and one most solling to walking and while they strive to born and bred. He speaks with a Welsh, comfortable and least associated with any township Jean Hardow rather than Mae. norm and need. He speaks with a research as Swedish, a Pennsylvania Dutch accent, effort of the torgue, the throat, the mouth West. It is safer to practice them separa Swedsh, a rethasyrana course south or the jaw muscles. As one proceeds to- ately, in order to strengthen the diaphragm, of nice a faince, a very voice, and he never wards the darker vowels, AW as in law, O the intercostal, the dorsal and the abdomwares use carrier vowers, Arr as in raw, the intercostat, the dorsal and the andomications why.

As in too, and Oo as in too, the lips be and muscles, and to obtain naturally that come gradually more closed. The greatest come gradually more closed. The greatest come gradually more closed. The greatest come gradually more closed. such a method becomes instantly apparent. Not only are the voweis different in our come gracularly more crossed. And greatest nrm, upright posture so necessary a ferent parts of this country, but the concare must be taken that the OO syllable is production of a full, lovely voice. not too closed and that none of the enunci-

When he arrives at school age, he is taght the mechanism of the spoken and written word, reading, writing and grammar, and the rudiments of music sight read-mar, and the rudiments of music sight read-marks. The consonants of the word, in all rudiments of music sight read-marks and the rudiments of music sight read-marks. The consonants of music sight read-marks and the rudiments ar

werian opera? Who can know?

**Dut we do know that, since the dawn of But we do know that, since the dawn of and if he is an at all musical young Just listen to the speakers over the air. able to sing all the toweds in turn. Some-sistery, man sang. David sang his songs. Unless they have been selected for times I, as in sing, is not differentiated from the job because of their natur- EE, as in meet, so that words like sing and ally pleasant voices, or unless wing sound like seeng and weeng, which they have undergone an makes them much too shrill and pene-

The "Well Begun"

well understood, the voices sound rough I'N COMMENCING the serious study of singing, the vowel or vowels best suited and uncultivated. to each individual student should be dis-"Sing just as you covered. These must be practiced with a speak," then, is gentle, firm tone, neither too loud nor too very misleading ad- soft, upon the simplest exercises, through vice; because it is a moderate range, at first attempting neither much too general the very highest nor the very lowest tones, and superficial, and It may be found that the most comfortable because it explains vowel is not the same in different parts of nothing. Unless an the scale. For example, A, as in father, individual has been theoretically the easiest vowel, may have gifted by the gods to be modified into O, as in toe, or AY, as with a voice of nat- in bay, upon the highest or even upon the

with an easy, clear enun- After the comfortable vowels have been ciation, such advice is conquered, gradually add the less comfortralucless. It may even prove able ones, being careful always that there harmful, because it encour- is stiffness of neither the tongue nor the ages a poor speaker to per-sist in his evil ways. The throat muscles during their emission. These exercises should be continued until all the timately and inseparably associated with when ne next undertakes use

said into the ways. In the cut ways, and words. In fact, it is almost impossible to serious study of the art of the art of imagine a song intended to be sung by the singing, be finds that, through long assois to study each vowed and consonant septone quality approximately beautiful, at

> muscles, because it upsets the balance between the breath and the tone, is quite THE ITALIAN would A (in English, the A as in father) has been selected exercises abouild be practiced; and it al-

Tomny Tucker, who sang for it—with the inflections, accents, and the tone qualities to concentrate his entire attention upon pro-which distinguish the voices of his family and his friends.

When he arrives at school age, he is

When he arrives at school age, he is

mar, and the rudiments of music significant. A Nowell is the vocar pair of the word, ing and part singing. Seldom, either at and upon it all tones are made. The containing and part singing. Seldom, either at all upon it all tones are made to the design of fixed. Mephistophelean grin, unpellessant month and nose. The rolled R is produced to be a selected and design of the selection of the select Persistent practice upon the EE syllable, by pressing the tongue against the roof of

Have You Harmony?

THE ETUDE

Music is a universal language and like the language of speech has its own grammar. The gram- choral conductors, though seldom with and it should be rejected. Unfortunately mar of Music is Harmony-and if you have not studied the subject

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also to know when apparent discords are correct.

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	Street No		

mere explosion of air. The other ronson-ants are only interruptions of the tone, caused by touching various parts of the caused by fouching various parts of the mouth with the tongue. Beautiful, soft produced, simple songs should be undereffects may be made by humaning, especially taken. At first the melody should be sung or choral singing, The late without the words. Then the poem should by the present the words. Then the poem should by the present the words. Then the poem should by the present the words the words the words the words the without the words. Then the words the without the words the without the words the wor Bach Choir were particularly expert in the analyzed, rather as an art work than from use of the hum. It was their practice, a grammatical standpoint. Those lovely even in the chorals which abound in the correspondences between the words and the works of Bach, for one group of voices to music, those moments of inspiration during hum while the other groups sang the words. which each enhances the beauty of the The result was entrancingly lovely, though other, all should be emphasized. If they do somewhat unconventional in Bach's music, not exist, if the words and music are not and it has been much imitated by other truly married, the song is not an art work

you should not delay any longer, and such a fine artist as John Charles ness, sometimes through mere perversity of Thomas is very expert in the use of this, soul, put the most difficult vowel and conas well as every other nuance in the singer's sonant combinations upon the extreme notes sources. If it is used too often, however, of the scale, either high or low. Transit soon loses its effectiveness and becomes lators are especially guilty in this respect, tiresome and monotonous.

quite the same effect.

Owing to the raised and fixed position of to reproduce the rhymes, the rhythms, and the tongue, the sustained L must be used very sparingly. The rolled r, either at the less of its vocal sound. These uncomfortbeginning or at the end of the word, may able words should be changed in the studio, be attempted only when a strong accent is which is a very tedious and difficult task desired. If the r is prolonged at the end for the teacher. It should be the business of the word, it produces the effect of an of the publisher to provide adequate trans-

The other consonants must be crisply, correcting them. clearly, cautiously enunciated, by bringing the tongue up to the required position against the teeth, the palate or the roof of the mouth and, after the consonant has a full mouth and, after the consonant has

Enter the Song

the mouth just back of the teeth. H is a and a terminal consonant. Difficult com-When simple words can be comfortably

many composers, sometimes through lack The solo singer may use the hum too, of knowledge, sometimes through carelessbecause they seem to be entirely satisfied By the study of Harmony you learn Irish dialect comedian rather than that of to correct errors in notation, which occur even in the best editions of music;
The other concentrate that the critical teacher should be forced to the trouble of current in the product of the critical teacher should be forced to the trouble of the critical teacher should be forced to the critical teacher should be considered to the critica teacher should be forced to the trouble of

been audibly produced, returning the tongue there can be no singing without it. Sing to the position of the succeeding vowel. In the vowel, then, and make it as beautiful the case of a consonant at the end of a as you possibly can. Make it as lovely word, the tongue returns to a state of rest. as the sound of a violoncello or a horn, or During these necessary actions none of the the sweet music of the wind in the trees, enunciating muscles may stiffen nor act or the song of a bird; for none of these too strongly. No making of faces, no dis- use any words at all. Pronounce the contortion of the shape of the mouth, no wrink- sonant clearly, lightly, distinctly, with the ling of the forehead, no staring look of the proper emphasis, remembering that if it is eves, can be tolerated for an instant. One too soft the listener will not understand the must look pleasant, happy, almost smiling, words, while if it is too hard it will be during singing, or one is doomed to failure. recognized only as an ugly sound. If the singer can do these things, with even moderate skill (for they are very difficult), if DIMPLE CONSONANTS may now be he can sing in time, in rhythm and in tune, Sadded to the exercises previously recom- and if he has a good conception of the mood mended, first an initial consonant, then a of both the poet and the composer, he determinal consonant, then both an initial serves to be called an artist.

Singing in a Foreign Language

Veign tongue? This is a rather vexing question, and its solution depends the entirely upon one's point of view. With every new language the student must learn box office, in spite of the recent triumphs some new vowel sounds, or at least some of Walter Damrosch, Horatio Parker, Chicago, Illinois variations of the English vowel sounds, and Deems Taylor, Greenberg and Hanson. his success with a foreign tongue depends more upon the delicacy of his ear than upon his scholarship. Some students cannot distinguish these differences; and it is not un-

vides the artist with an endless number

HARMONY, ELEMENTARY AND ADVANCED: by Professor Raymond C, Robinson of Boston University, Paul Two-year Course as 1 an author's closes at B. U, and Fall Two-year and the Course of the Course of the Edwards Brothers, Ann Arber, Michigan; 82:25 postpaid, Pre Estagalon Course by Coeropondence address author at

THEN SHALL THE SINGER of songs suitable to every taste and almost begin his study of songs in a for- every occasion. Especially must the opera

The Language Beautiful

usual to hear a foreign tongue sung with Italian is the easiest of all the languages English vowel sounds. However, as the for the vocalist. The Italian composers, audience seldom can distinguish these delicate differences, very often the public singer bel canto ideal—the pure, lovely, singing "gets by with it." Which is a very good tone as the best means of artistic expresargument for the singing being done in sion. The popular song writers of Italy English. Nevertheless, under present con- and Spain, and of course including Cuba, ditions, if the American singer is to have Mexico and the Spanish speaking countries success, he must be able to sing in Italian, of South America, unlike many other coun-French and German. The public, the man-tries, retain this characteristic; so that agers and the radio producers demand it; their songs of the streets and cafes are and that settles the matter. He must do singularly sweet and effective. O sole mio; Santa Lucia; Aye, Aye, Aye; La Paloma The song literature of Europe is much and Estrellita, for example, must be really older and richer than ours, so that it pro- well sung if they are to produce their (Continued on page 752)

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THE ORGANIST'S ETUDE

Edited for December by EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



Prelude and Postlude By Howard H. Edgerton

ferent camps. On the one hand are those should remember that some of the greatest bit more accelerated and of a larger tone, to drown out the more than mild hum of who think that only such music should be masters of all time wrote voluminously for This will serve to assist in the analysis of used in the church as is unquestionably the church. If the religious works of Bach, prospective compositions. sacred by intention, and, on the other, are Handel, Haydn, Mozart, Gounod, Godard those whose rather unthinking "broadmind- and other geniuses are derived from the edness" leads them to believe that almost inspiration of old fashioned sanctimony, TN SEEKING material for the postlude, postlude is generally quite brief. A portion,

tions of church formality. To explain our attitude toward the nre-

lude and postlude, it is necessary to consider the church organ itself as used in this connection. It is manifestly true that there is something more direct and intimate about the tone of wind instruments than about the tone of strings. The latter seem, even in their most passionate songs, to have that element of thoughtfulness about them which distinguishes their section of the orchestra from all others. Wind instruments touch the player's lips, as well as his fingers, and speak with his own breath. taking on the characteristics, as it were, of a second larynx. The organ, with its mechanical operation and relatively remote control, while yet being sounded with air, would seem to stand approximately half way between the two types, taking toll from the best attributes of each. Surely it must be evident to anyone, who will take time to reason, that the organ is placed in the church to express the delight which the congregation has, presumably, in spir-

Singing As Devotion

WHEN CHURCH musicians will admit that their duty is to assist in actual worship, there will be less misunderstanding about church music. The mu-sician, of all people, should have least reticence in things pertaining to the Lord; but so far has the highest function of the human mind become debilitated that the average professional is ashamed to be heard mentioning the name of the Deity, except in singing sacred songs. Incidentally, it is matter for wonder that a "week-day atheist" can give any imitation of sincerity at Sunday services.

Many an organist also, like his brother the singer, seems to have the idea that a church service is merely a beautiful formality built up around a musical recital. The music is actually but a part of the whole, a part necessarily and appropriately subservient to the sermon.

To Create a Mood

THE PRELUDE to worship, then, I should be meditative, expectant, uplifting, joyous, prayerful or glorifying. It should prepare the mind for what is to fol-

being bombarded with more or less distastful toward what he might be pleased quicker and that a mood indicative of spir- offering, which should be so thoroughly a vociferous propaganda from two dif- to call "old fashioned sanctimony," he itual joy or gratitude admits of a tempo a voicing of reverent gladness, must be used

The Theme of Thanksgiving

Many thousands of pieces might do well those men, as well as numerous composi- of the service may be totally unsuited to matter is governed, however, by the indifor the prelude or the recessional, which tions by such creators as Palestrina, Scar-are not usually classed as "sacred," but latti, Marie, Beethoven, Schubert, Brahms, sion of worship should express the uplift

In considering music for special occawhich, when given the proper setting and Schumann, Nevin and Oley Speaks, are performer, might well be called "divine." ideal for religious overtures. So long as gained from the activities just past. A well nowadays to remember that the radio Figure 1. So long as regions overtures. So long as gamed from the activities just past. A legally, it is impossible to reconcile some the level as the strip of peraturoly were super such as this, one of jubilant gratitude of and the phonograph, along with the investigation of perhaps of tender adoration, might very unusurable concerts given at these times, and the phonograph along with the investigation of perhaps of tender adoration, might very unusurable concerts given at these times, and the phonograph along with the investigation of perhaps of tender adoration, might very unusurable concerts given at these times, and the phonograph along with the investigation of the perhaps of tender adoration, might very unusurable concerts given at these times, and the phonograph along with the investigation of the perhaps of tender adoration, might very unusurable concerts given at these times, and the phonograph along with the investigation of the perhaps of tender adoration, might very unusurable concerts given at these times, and the phonograph along the perhaps of tender adoration, might very unusurable concerts given at these times, and the phonograph along the perhaps of tender adoration, might very unusurable concerts given at these times, and the phonograph along the perhaps of tender adoration, might very unusurable concerts given at these times. cannot move very rapidly or speak very even with full organ. It is a deplorable known appropriate works. So much is this

so that it is the better policy to avoid anything very usual or well known at service, rather than add to the disintegration of interest in some perfectly good piece whose only fault is its popularity. For instance, on Christmas day and just previous to the holiday, with the aid of the radio, a concert and two church services, it is not unusual to hear the lovely and all too familiar Adeste Fideles ten or twelve times. This is good neither for listeners nor for compo-

We offer a tentative list of effective compositions.

PRELUDES Meditation-Amani (arranged by Milligan) Adoration—Cummings Andante from "Sonatina"-Rogers Walter's Prize Song-Wagner-Westbrook At Eventide-Harris Cantilene in B Flat-Hosmer Berceuse-Kern In Deepening Shadows-Stoughton Twilight Hours-Paulsen Stately March-Galbraith

Thanksgivin Cantique d'Amour—Tudor-Strang Andantino in D Flat—Lemare

Prayer and Cradle Song-Lacey Berceuse-Barrell

Easter Easter Joy-Hosmer Dedication Festival-Stults

POSTLUDES Postlude in D-Scarmolin March in F-Barnes Choral Postlude-Armstrong Short Postlude-Hopkins March Scherzo-Kohlman Festival Postludium-Loud Chant Joyeux-Sheppard Postlude-Rogers Joyous March-Rogers Ecstasy-Cummings

Thanksgiving Fanfare Triumphal-Armstrong Thanksgiving-Hosmer Christmas

Grand Chorus-Becker Nocturne in A-Peery Festal March in F-Roberts Triumphal March-Harris



THE MODERN church organist is low. If a church musician feels something loudly, that the expectant pulse is slightly fact that often this part of the musical secular gossip as the congregation retreats from before the pulpit.

Whereas the prelude may be and most fittingly is longer than a single piece, the anything short of dance music or popular modern music needs more of it.

At the discerning organist knows insongs is suitable for worship.

But much of the secular work, also, of stinctively that what may do for one section mal length may be used to advantage. This

HOSE OF US who have assisted We take it for granted, of course, that

ful training, or it may be wasted in vain even the style of his compositions. As a "tooting" without form, meaning or reason. go on gradually to larger efforts, with a clined to the Mendelssohnian style. Silas, and, above all, with well-defined rhythm.

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The Choir Director's Ten Commandments By JESSIE L. BRAINERD

always greet them with a smile at rehears- time allotted to practice. als and at all services.

THE ETUDE

pastor's text so that thou may prepare the music rendered so that thou may get music to correspond.

practice period and at all services.

4. Thou shalt not play favorites but 9. Thou shalt repeat anthems very distribute the solos and special parts so seldom, but prepare new selections to stimthat each member of the choir will feel that ulate interest. he is essential to the organization.

choir's work from the congregation's point opinion are evident. of observation.

1. Thou shalt never scold thy choir, but work and concentrated effort during the

7. Thou shalt when the occasion pre-2. Thou shalt take time to find out thy sents itself, go to other churches and study new ideas and fresh inspiration.

3. Thou shalt not tax thy organist's pa- 8. Thou shalt reward all good work tience nor over tire her (or him), as thy done by the choir, either individually or accompanist's efficiency is important to the collectively, with kind words of encouragement.

10. Thou shalt, at all times, keep thy 5. Thou shalt occasionally go to a dis- good temper and patience when flares of tant part of the church and judge the temperament arise and differences of

These suggestions have worked well in 6. Thou shalt not hold rehearsals too our choir and perhaps they may help some long and run the risk of straining voices, young leader to solve some of the prob-but insist upon prompt attendance, hard lems which confront a new chorister.

Minuet; edited by Edwin H. Lemare

edited by Harry Rowe Shelle

Intermesso Sinfonico from "Caval-leria Rusticana" (1890); edited by Charles H. Morse

Intermesso in A minor, from Act II of

edited by Wilhelm Middelschulte

Ave Maria

Serenade; edited by

Overture to "William Tell"

(1829): edited by Dudley Buck

Gioacchino Rossini (1792-1868)-

Giuseppe Verdi (1813-1901)-Grand March from "Aida" (1871)

Pietro Mascagni (1863-)-

Marco Enrico Bossi (1861-1925)-

Ermanno Wolf-Ferrari (1876-)-

An Italian Historical Program

THE following program is so well worked Luigi Boccherini (1743-1805)—out, chronologically, that we are glad to Minuet; edited by Edwin present it to our readers. With historical notes on the various composers, it could be made an epitome of the history and development of the Italian school of musical composition. The program was assembled for the Music Department of the Iowa City Woman's Club, of Iowa City, Iowa, by Maud Whedon Smith, who interpreted on the organ.

PROGRAM

THE STORY OF THE ORGAN A Resumé of the Musical History of Italy Ercole Pasquini (1580-?)-

Cansone Francesa Giralamo Frescobaldi (1583-1643)-Aria and Variations
Arcangelo Corelli (1653-1713)—

"The Jewels of the Madonna" (1911); Enrico Toselli (1877-)-Prelude and Sarabande; edited by Joseph W. Clokey Giambattista Martini (1706-1784)-

Gottfried H. Federlein Gavotte from "Twelfth Organ Sonata" Pietro Allesandro Yon (1886-)-(1742); edited by Alexander Guilmant Hymn of Glory (dedicated and Clarence Eddy to the American Legion?

On Extemporizing

By Frederick Kitchener

organ pupils to extemporize-to the pupil is well grounded in harmony and "give lessons" in extemporization is counterpoint and knows something about rather a misnomer-must have been sur- the various musical forms, such as sonata, prised at the varying degrees of gift in fugue, variation, and the various song this art that are manifested by the different models. With very gifted people the procpupils. Some, who have considerable execu- ess of extemporizing resembles that of tive capacity and taste, have no power of composition, but is much more rapid, as extemporization whatever; while with the labor of writing down the notes has others the faculty seems to be inborn and not to be undertaken. It does not follow,

In these latter cases the gift needs care- porizing always resembles the idiom or The best practice seems to begin with the of the writer's old master, Silas, were much good old eight-measure form, something more free harmonically and more modern in the shape of a hymn-tune, and then to in idiom than his compositions, which ingiven subject to be introduced in the four by the way, could extemporize a fine fourdifferent parts successively, in regular form part fugue on a given subject on the piano.

MUSIC KINDERGARTEN

-Musical Opinion.

however, that a musician's style of extem-

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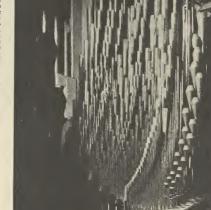
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 $M^{\rm RS.\ EDWARD\ PHILIP\ LINCH,\ President\ of\ the\ Matinee\ Musical\ Club\ of\ Philadelphia,\ is\ Chairman\ of\ the\ National\ Program\ Com$ mittee. She may be addressed at the Bellevue-Stratford Hotel, Philadelphia. The National President is Mrs. John Alexander Jardine, 1112 Third Avenue South, Fargo, North Dakota.

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THE BELLEVUE-STRATFORD

Feeling the Spirit

By HUGH ELBERT EWEN

must be the case of the actor."

ly talented Mary Anderson, of the last left me."

When the printed page has been thoroughly mastered, with the notes and all eace to music. "As in music, there must indications of interpretation memorized, be a complete sinking of the self and perthen should follow what might be called sonably—an absorbtion of self into the the "dramatic art" of sinking the personal- character of the creation," she said, "I ity into the message of the composer. Mar-might risk perhaps two evenings or three montel expressed this as being "exactly as without this peculiar absorption of part, but I should leave the stage at once on And, strangely enough, our own supreme-finding that this power had permanently

ORGAN AND CHOIR QUESTIONS Answered By HENRY S. FRY, MUS. DOC. E-dou of the Pennylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym gwen, will be published.

valve or armature, if there is electric action, relating the property of the continue of the model of the continue of the cont

Q. Gue you tell use what course the steps on spin-own to granting.

Q. Gue you tell use what course the steps on a pipe origin to agreed would be seen as the construction in proper of the steps of the seed of t

M. H.

A. We have consulted with a practical or gan mm, and with the information at hand or gan mm, and with the information at hand or consultation of the consultati

charge-centre," is sometimes used as the name contrast shore normal pitch. Your letter indicate that your organic contains two supercentres of the property of the contains two supercentres of the property of the contains two supercentres of the contains a large corpus (specification of the contains a large organ (specification) organic org

Thorough knowledge of the alternate

Proper breathing should be studied.

student has in controlling long breaths the

easier it is to play steadily and smoothly

without a ripple in the tone. Endurance

is gained by this practice.

fingerings is most essential. Many pas-



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Economical Music Binding

By WALTER KAYE BAUER

the two covers. Next procure a roll of one- sions. inch gummed paper, and from this roll these strips as in the case of the hinge strip, chine previously purchased, was: and place them one within the other inside of the fold of the hinge strip. To fasten to the hinge strip, the writer uses a stapling machine which may be purchased at any stationers, but the strips may also be sewed to the hinge portion if desired. After the strips are securely fastened, glue the front and back pieces of card board to the hinge strip, and the music is ready to be pasted within. The latter job is very simple, since it requires only a small camel's hair brush with which to moisten the gummed

strips, one at a time, and the music at-

tached to each strip. To determine the number of gummed

THE orchestral arranger and conductor, gummed strip, of course equals two pages confronted with the problem of preserving of music, but if the music is printed on manuscripts and printed music scores at a both sides, one folded gummed strip will minimum cost, will value the following control four pages. The number of gummed suggestions for making a binder which has strips required will depend on the number proved practical and which can be made at of pieces to go in each binder.

These folders may be highly ornamental

Select two pieces of not too heavy card as well as useful, since any local paper board, about three sixteenths of an inch merchant usually has many colors of card longer and wider than the music. Next board and catalogue paper from which to cut a strip of very heavy cover stock paper (such as used for catalogue covers) of the same length, and two inches wide. Following the covers and the hinge strips may the long two-inch strip to form a hinge for be cut uniformly to the required dimen-

The writer has just completed fifty of the required number of strips, exactly the same length as the hinge strip. Fold entire cost, exclusive of the stapling ma-

100 pieces black card board, size 7½" by 5½"..... 50 pieces of heavy paper size 5½" by 2".... 50 gummed labels (for identification) 1 roll of gummed paper tape size 1" 1 tube glue

These suggestions should prove of value to amateur organizations, whose resources strips requires some planning. A folded prevent more expensive binders.

Practical Clarinet Playing

(Continued from bage 713) try to imitate the clear, sharp staccato that

The Important Lower Register is necessary for the cornet. There are parts assigned to the clarinet that demand

THE TEACHER must keep the student playing in the chalameau register from six to ten weeks. Even the most talented pupil cannot learn to breathe properly and tongue correctly without a thorough study of these lower tones. There is a solidity and body of tone gained through practice of this register that is essential in the development of the upper tones. The pupil must be given to understand that the study of this lower register is interesting. Patient practice will bring out the beauty of these notes and they will be a joy for a

sages are impossible unless these fingerings good student to produce. are learned and applied diligently at every The throat tones, that is, from G-flat opportunity. It is a good idea to insist second line to B-flat third line must be that the student learn in the beginning, all handled with care. The tendency is to play the fingerings for each tone and then see them out of tune and also to handle them to it that he employs first one, then the roughly, producing poor quality. Many other. This should be done when the instudents "mouth" these tones. The tone strument is being studied in the first years' is "scooped" and "twisted." It requires work so as not to form the habit of using special concentration on smooth breathing, the conventional fingering alone, but rather careful massage-like tonguing and a glidthat all the various fingerings will be used ing style of fingering to keep these tones with equal dexterity and familiarity. Nimin tune and pleasant sounding.

There are, of course, other common clarinet are largely due to a thorough faults, but these seem to be the predominating ones, and the corrective suggestions, if followed carefully, should result in a keener appreciation on the part of the stustudent should learn to expel the breath dent of the possibilities of his instrument.





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THE VIOLINIST'S ETUDE

Edited by

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It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Over the years Sevčík made several visits

The basis of his method was simplicity

Blazing New Trails

Otakar Ševčík

Master Violinist. Musician and Geacher

By Hana Muškova Shaw

ingly significant musician. His America pupils who came to him in Bohemia and those whom he taught in America will al ways remember this retiring, simple man who, during much of his career, withdrew to his modest town of Pisek to devote him self entirely to his epoch making work; for he perfected finished musicians: he was a teacher of virtuosos-a master of masters, His ideas of violin technique gave a revolutionary touch to the history of music and will insure his name immortality. While his trips to America and other

foreign countries broadened his fame and reputation, they were comparatively rare, and the simple, quiet little town of Pisek was the real Mecca for devotees of the art throughout the world.

In his youth Sevčík commenced his work

under Bennewitz at the Prague Conservatory of Music, with the intention of be coming, himself, a virtuoso, but his destiny led him into a no less important role-thaof instructor of the violin.

Opens the Gate to Fame

HIS LONG experience in teaching in the Russian Conservatory of Music gave him a clear visualization of the modern trend in violin instruction, and then he surprised the whole world by developing a score of violinists of international repu-

Among his most famous pupils is Jan Kubelik. There can be no doubt that Sevčik made Kubelik; and in turn Kubelik brought fame to Sevčík, for the skill and reputation of the young virtuoso's magical playing brought the attention of the world to his master. Kubelík did not follow the example of Caruso and hide the name of instructed, numbered all of fifteen hundred.

THE RECENT death of Otaker ranged a quiet celebration to commemoration. It is estimated that altogether late at night he was never idle. Even dursing the control of the vio- are Sevel's eightieth birthday. It was five thousand violinits, from all test at night he was never idle. Even dursing the control of the violinits of the violinits of the violinits, from all the control of the violinits of but also the whole artistic world of a strik- the students at the conservatories where he received his instruction.



Prof Ozna Pevilly

An autographed photograph of the eminent Czecho slovakian violinist and teacher who died on the eighteenth

of last January, at the age of eighty-two.

A Tireless Worker

with his fellow countrymen, the words of Ševčík's eulogist: example of Cartsso and nine the name of instruction, numbers and of the name of instruction in the nam Two years ago the Museum of Pisek art thirty were studying with him the year out example. From early morning until our teacher of music, Otakar Seveik.

sonal contact with his pupils, by talks about

the musical works and their analyses. The

very highest degree of artistic finish was

then left to the genius of the pupils them-

Surely these pupils, scattered perhaps to

the far ends of the earth, are proud to echo,

The Use of The Thumb

The position of the left hand has for book the pupil is told to keep the first a long time troubled teachers. Loeffler and finger on the strings when the fourth plays other artists have concentrated the atten. In the case of a small hand, the first and to the first position from the third posision is due to stiffening of the left hand through other artists nave concentrated the attention of the season a small man, the first and to find on physical preparedness. According second fingers are raised when the fourth to their system the thumb is placed horizontally on the neck of the violin, under both of the neck of the violin. In the case of a state of the neck of the violin. In the case of the neck of the violin. In the case of the neck of the violin. In the case of the neck of the violin. In the case of the neck of the violin. In the case of the neck of the violin. In the case of the neck of the violin. In the case of the neck of the violin is the case of the violin in the case of the neck of the violin in the case of the violin in the violin in the case of the violin in the violin played alternately open A and first finger of the violin,

tion. This requires practice but may be fear and to careless preparation. One false done successfully, if time is taken to study move may work havoc for years.

The preparation of the left hand is by Kruse gave her in Berlin. Using the ninth far the most important thing in the early Kreutzer etude as an example, he played layed alternately open A and first finger of the young.

8 several times, always attacking from a Now that freedom of the hand is se
stages of playing. A very serious fault in each group, moving the thumb forward B several times, always attacking from a Now that freedom of the hand is seedistance, the hand being absolutely free.

The clhow naturally is far in to the right.

This position of the hand insures case and the position of the hand insure case and the p

The writer recalls an exercise that This position of the hand maures ease and going run the first to the third position.

Are caused, and only a first over to the standard position of the causer should use the line resting, the third position. Sevelk studies at this point. Now the downward by a quick movement, and then serious fault and can be first only be the studiest and can be first only by the studiest may practice A, B, C, D, and E, the hand moves in the direction of the using the fourth finger. In the Sevelik thumb and hand. The followers of the must be seen to that the fingers, curved, and repeat the exercise.

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Shifting

By HARRY SIMONSON

N SHIFTING from one position to counter-pressure, it must be moved into the that is moved up or down the string for producing the required note but the whole hand. This must be clearly understood from the start. The extended up-ward stretch of the fourth finger or the downward stretch of the first finger is an is absolutely in the new position. The first entirely different movement and has nothing to do with a change of position.

Since playing in a higher position is nothing more than transferring the principles applied in the first position, we must arrive at a definite understanding of shift- with greater exactness and certainty. ing or some systematical way of connecting these different steps or positions so that we may have the ability to get over the fingerboard and into the various positions in the easiest possible manner,

The Useful Thumb

IN SHIFTING to various positions. I the left thumb is of first importance. Its proper coördination with the other fingers will help in maintaining relax-ation of the left hand, so essential to freedom of movement. The thumb at all times retains its position with relationship to the hand, which means that, in shifting from one position to another, it and the hand must move as a unit

In the upward shifting of the hand, the tone connection is accomplished by the finger last in use being moved up on the string until the hand is in the new position; then the finger to be used is placed on the string. To bring about the connection in shifting, use at all times the finger that has been played and not the one to be played. This principle of correct shifting should immediately become so firmly established as to gering difficult. be executed quite unconsciously.

interval is not so difficult, owing to the principles involved, will give the player absupporting pressure of the thumb, the descending movement from a higher to a not fail to bring about a clean technic and lower interval or position is a much more a fearlessness which will stand in good involved matter. In order to enable the stead when technical problems of great thumb in such cases to supply the necessary difficulty are encountered.

offers no especial difficulty, the finger spac-

ing of the larger instrument being soon

acquired, and the general technic being

practically identical with that of the violin,

To some players, the alto clef is, for a

time, confusing; so considerable reading

practice may be necessary in order to in-

serviceable plan is that of transposing short

viola parts of easy passages from the early

Exercise in reading the alto clef is valu-

quartets of Haydn and Mozart.

find special difficulty in this respect, a in his scores,

The Cultivation of

Viola Playing

By WILLIAM REED

For orchestral and chamber music pur- to emerge on the surface in orchestral writ-

poses, violinists should be as ready with the ing. Mendelssohn has given the viola

viola as with the violin. The interchange prominence in this way, as has also Wag-

sure notational familiarity. For those who effects in his exploitation of the instrument

excerpts from violin parts into medium sively, preparatory material is available in

keys of the viola, as well as in practicing the different Methods, while for private use

able for various reasons. Facility is de- by Goltermann and so forth, to which may

students in theory and orchestration, and in The saying, "Once a viola player, always

veloped in score perspective for conductors, be added the "Divertimenti" of Mozart,

for as such, and is also found occasionally sooner or later and filling them,

another it is not the finger in use only lower position in advance of the gliding that is moved up or down the string finger, while the latter is still in the higher position, the finger last used remaining in position during the preparatory movement of the thumb, and the finger to be used not being placed on the string until the hand finger should be kept down in all the higher intervals, as to a certain degree it acts as an artificial stop for establishing the firm position of the hand and makes possible the measuring of the interval distances

Ease and Flexibility

THE PALM of the hand may rest against the violin only when playing in these upper positions, and there should be no cramped adhesion of the thumb and first finger, or the rest of the fingers; each finger must work independently of the others. Flexibility and velocity depend upon observing these rules, while body of tone, resulting from strength of the fingers, is gained by practice, or repetition, and not by studied efforts.

The more finger pressure is exerted in the higher reaches of the fingerboard, the more fully and rapidly will the notes vibrate and respond beneath the slightest pressure of the bow. The fingers should be trained to come down upon the strings like small hammers, and each finger should perform independently of the others, with the little finger kept directly over the strings and not away from them. Holding the fingers at a distance from the strings means more energy expended and makes rapid fin-

Knowledge of the means of shifting, to-While ascending from a lower to a higher gether with the proper application of the

ner. In a certain symphonic movement

W. Sterndale Bennett has replaced the vio-

lin part by the viola. In Beethoven's "Trjo

for Flue, Violin, and Viola" (Op. 25) the

viola sustains the fundamental part. Bee-

thoven's "Trios for Violin, Viola and Cello"

constitute excellent practice. Berlioz was

partial to the viola and obtained striking

For those who take up the viola exclu-

can be recommended the "Marchenbilder"

of Schumann, the "Nocturnes" of Kalliwo-

da, transcriptions from the cello writings

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students in theory and ordestration, and in the general reading of full scores. Fa-miliarity with the viola makes such matters comparatively easy. More than this, viola playing gives musicially insight into the very heart of harmonic construction. Chalfonterery heart of harmonic construction. musicianly appreciation being results that Although the viola seldom figures in public performance as a solo instrument, it has poses, the viola has, of course, its business ATLANTIC CITY been effectively and interestingly written side, efficient players finding their places

Do You Know Your Symphonies?

By LESTER W. GROOM

CAN you give the correct answers to the following questions about symphonies and 20. What symphony ends with the same symphonic movements? Some of the questions may have several answers

I. What symphony uses a theme and variations for its first movement? 2. What symphonic movement contains

a phrase from the Russian Contakion
(Hymn for the Dead)? 3. What symphonic movement is in the 24. What symphonic movement introduces

form of a Passacaglia? 4. In what symphonic movement is the main theme and the second theme the

same melody? 5. What symphony opens with three un-

prepared dominant seventh chords?
6. What are two symphonics that have no slow movement? 7. In what symphonic movement is the

main theme accompanied by itself in diminution? 8. In what symphonic movement is the

main theme immediately followed by itself in inversion? 9. In what symphony is the "motto"

heard in every movement? 10. In what symphony is the viola the solo nstrument i

have two trios each? 12. In what two symphonies are found, in the last movements, entire periods 12. Franck, "D minor," and Goldmark, "verbatim" from the preceding move-

ment? 13. Beethoven, "Third."

13. What symphony has a theme and vari- 14. Beethoven, "Sixth"—Second movement. ations for the last movement?

the songs of three birds? 15. In what symphonic movement is the 18. Schumann, "First"-Third movement main theme found both in three-four

and in two-four? 16. What symphony contains music por- 20. Brahms, "Third."

traying a peasants' picnic?

17. What symphony of four movements

as one continuous piece? ment.

18. In what symphonic movement is there 23. Tschaikowsky, "Fifth." a trio whose main theme has no mel- 24. Mendelssohn, "Italian"-First moveody, but only harmony?

begin with a five voice fugue? theme with which it began?

21. In what symphonic movement is there no arco among the strings? 22. In what symphonic movement are found forty-seven measures of pedal-

point? 23. What symphony includes a waltz? a new theme into the development which proves later to be in counter-

point with the main theme? 25. What symphony has only two move-

ANSWEDS Goldmark, "Rustic Wedding."
 Tschaikowsky, "Sixth"—First mone-

. Brahms, "Fourth"-Last movement.

4. Mozart, "E-flat"—Last movement.
5. Beethoven, "First." 6. Beethoven, "Eighth" and Franck. "D

. Dvořák, "New World." . Brahms, "Third"-Third movement.

. Tschaikowsky, "Fifth." 10. Berlioz, "Harold in Italy."

11. What are two symphonic schersi that 11. Schumann, "First"-Third movement. and Schumann, "Second" - Second

"Rustic Wedding."

15. Brahms, "Second"-Third movement. 14. What symphonic movement contains 16. Beethoven, "Sixth"-Third movement.

17. Schumann, "Fourth."

19. Beethoven, "Ninth."

21. Tschaikowsky, "Fourth"-Third move-

is designed to be played without stop as one continuous piece?

Techaikowsky, "Sixth"—Second move-ment

19. In what symphony does the schergo 25, Schubert "Unfinished"

The Philosophy of Gretry By SAMUEL A. GOODWIN

Lulli and Gluck as the leading composer ing about the artist's need for careful of France before the Revolution and for selection of material: "A useless beauty a little while after, was a writer as well is a harmful beauty. The great task of as composer, and his essays contain aphor- art is to determine the place which every-

as composer, and nis essays contain apriorisms worth quoting. Here are some of them.

"The most skillful musician is he who I am older or because republics are not can best transform declamation into mel- favorable to illusions, music interests me

GRETRY, the Belgian, who succeeded the above paragraph with another fine say.

less today than formerly. The language "The melody which lingers in one's of music seems to me too vague; now that



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(Nuch of the mail addressed to the Violinial's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the written old ut to this them of the total violinia. The creat violinia mail to examined. The present adjustly of labels in violinis are counterful and no indication of the real maker. He desire the conner of a supposed valuable todd violin to take or said it to a be obtained from the advertising columns of The Etude and other musical publications.)

Praying Rubato.

Rubat

meet. Any fending dealer in old violing can give you have quotations.

More Labels.

M

oby."

The melody which Jingers in one's financial control of music teams to goue; now that of music teams to goue; now that of genius. All other music, however well suffered to go goue; now that of genius All other music, however well written, is only a good arrangement of motes."

If you can only express your ideas by making use of unaccustomed combinations, obeside the property of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of genius is only proper to the straid of earliching theory by a large straid earlier of the straid of earliching theory by a resistant of the straid of earliching theory by a resistant of the straid of earliching theory by a straid of earliching theory by the arts, but the creation of works of genius is only proper to the straid of earliching theory by a straid of earliching theory by the arts, but the creation of the straid of earliching theory by a straid of e

The Basis of Piano Technic of Today

(Continued from page 700)

The Pianist's Eternal Question AND NOW an all important question. 5 5
Are purely technical exercises entirely and backwards. unnecessary for the piano student? By no manner of means! There is, of course, an abundance of material of this nature, in the significant works of the masters, and a wise student will learn how to make intelligent use of these. But much purely mechanical work is necessary in every case. and backwards. Here is a formula based on the statements L. H. 3 2 2 2 of many prominent authorities and on years of experience. For digital speed prac- and backwards, tice exercises which develop the extensor muscles, the muscles by means of which the fingers are lifted. For this purpose take the first study of Czerny's "Art of Finger Dexterity" and have each hand-separately at first-to play the passages in sixteenths with a crisp finger staccato, repeating each and backwards. note twice at first, and later three and four times. It is neither necessary nor advisable to raise the fingers very high. This exercise requires patience and endurance, but it will work wonders. Do the same thing with the third study. By no means overlook No. 2. Let scales, arpeggios and Bach, executed with clarity and precision, constitute an essential part of the daily technical and musical bread. Train that recalcitrant thumb! Do octave and vibrato and backwards. exercises for at least fifteen minutes every L. H. 3 1 1 day. And as an additional means for gaining finger velocity try the following gymnastics either on a table or on the arm of

THE ETUDE

Ex. 1 R. H. 2 3 4 5 5 4 3 2 1 2 3 4 4 3 2 1 L H. 4 3 2 1 1 2 3 4 5 4 3 2 2 3 4 5

Approximate a legato when doing these exercises. For example, when proceeding from the first double notes in Ex. 1 to the second, let the thumb serve as an anchor: and continue this process throughout.

Er 2 R. H 2 3 3 3 3 4 4 4 4 5 5 5 1 1 2 1 2 2 3 2 3 3 4 3 and backwards L. H. 4 3 3 3 3 2 2 2 2 1 1 1 5 5 4 5 4 4 3 4 3 3 2 3 and backwards. Ex. 3 R. H. 2 4 4 4 · 3 5 5 5 5 1 1 3 1 2 2 4 2

and backwards.

L. H. 4 2 2 2 3 1 1 1 5 5 3 5 4 4 2 4 R. H. 3 4 4 4 4 5 5 5 1 1 2 1 2 2 3 2

Ex. 5 : : : : L. H. 4 1 1 and backwards

and backwards. R. H. 4 5 5 5 1 1 2 1

: : : : and backwards. L. H. 2 1 1 1 5 5 4 5 and backwards.

Do these exercises on the piano also, using the first five notes of any major or

minor scale and also the diminished seventh An adequate technical ability must be ac-

quired in one's early youth. It has been said that after one reaches the age in which the reasoning powers become more active. it is much harder to gain mechanical skill, because one thinks too much of the difficulties and, in consequence, is apt to become afraid of them. But to be able to play the piano artistically is an accomplishment which brings so great a measure of satisfaction and happiness that every one anxious to learn the art should be willing, no matter what his age, to devote to it a great deal of effort and energy for the sake of the greater good to be achieved.

Musical Memorizing

By E. HUGH EBERT

Nor so many years ago it was no un- memory," either inborn or acquired, for common thing to see pupils playing from those studying for the profession. notes at their recitals. Now all this has memory. Which is a fine commentary on the advancement in methods of teaching.

He followed a definite plan for developchanged for the better, and we find really ing memory. In the study of a concerto young children playing long compositions, he first divided a movement into phrases and even suites and sonatas, entirely from and thoughts, by silent reading, and then memorized these in regular sequence. After Our plane teachers have not been idlers, this he memorized the finger work without Which is as it should be and as leaders pedal or expression. He was a great stickalways have advocated. Marmontel, the eminent French pianist and teacher spoke that "No one can express what he cannot emphatically for a "tremendous musical perform unconsciously."

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Musician, "Don't mind the children, dear. They're just working out a problem in harmony,"

Knowing What One Has To Work For

By RALPH KENT BUCKLAND

It is rather generally true that a com- brain pictures the perplexing situationplete knowledge of the difficulty to be sur- there is, after all, only an even dozen major mounted aids greatly in bringing about scales to get within the grasp of the fingers. To know just what has to be He decides he can master a little matter of done dispels much of vagueness in the a dozen scales, so he earnestly sets to work, toward the solution of the problem.

Scales are a bug-bear to the aspiring he have the subject presented as one of monic, melodic and mixed. readily fall within his understanding and so very much to do, no longer over-awed his power to execute.

an even dozen

to be able to get those. Just a dozen! That sounds easy."

manner of attack and concentrates effort knowing just how much he has to do and he does it. The minor scales come later, but they,

young piano student. This is due in part too, can be reduced to an equally inconto the unquestionable fact that the young sequential total, there being a relative pupil is frightened at the, to him, ever minor for each of the major scales, with changing complexity of scale study. Could three types for each relative minor-harcomparative simplicity his task would more When the punil finds that there is not

by the stupendousness of the task, he is Disregarding the almost never used keys sure to redouble his efforts. Though not of C-sharp and C-flat, and bearing in mind that the keys of F-sharp and G-flat are plicity and variety it may be of help to let really identical from the standpoint of fingering, there are only twelve major scales, of by key name. He can then hoast of having put out of the way Nos. 1, 2, 3, 4 Any bright pupil will at once say, 5, and that No. 6 won't last long at the "Humph! Only a dozen! Why, I ought rate he is going.

This will reduce the problem to a sort of game, a means of attack which all chil-And so it does, expressed in simple fig- dren love, and which will, beyond question rues. Instead of the endless variety runstill further accelerate the mastering of the
ning close to a hundred—so his befuddled scales

Singing in a Foreign Language

(Continued from page 741)

effect. Latin, too, is a beautiful language for singing. Its vowels are sonorous, and the consonant combinations not so very difficult, especially if they are pronounced in the Italian manner, which seems to be la mode at the moment. The Language Elegant

sound white and thin to our ears. Nevertheless, French must be mastered by the American singer, because of its magnificent song and operatic literature. Bizet's "Car-men," Gounod's "Faust" and the "Samson et Dalila" of Saint-Saëns are three of the operatic best sellers. Then the truly magnificent songs of Debussy, Duparc, Hahn, Fauré and Ravel, to mention but a few, ern singer's equipment.

The Language Robust

THE VOWEL SOUNDS of the German are dark and full, and the preponderance of difficult consonantal combinations, which must be somehow clearly articulated, make the singing of Germanexcept in the mouths of extraordinarily THE PREDOMINANCE of bright skillful artists—thick and somewhat gutvowels in the French language, and tural. Then the modified vowels, ä and ü the many nasal sounds which abound in and ö, are trying for Americans, who find that tongue, make both the speaking and it almost impossible to reproduce them the singing voices of the French people adequately. One can scarcely imagine concerts without Bach, Handel, Gluck (the last two, expatriates), Schubert and Hugo Wolf (Austrians), Schumann, Franz, Brahms, and the modern Germans. The field of Opera would be definitely poorer without Weber and impossible without Wagner, the greatest of all operatic geniuses, and his followers in every country, have become a necessary part of the mod- including Humperdinck, Richard Strauss and Korngold.

Extension Study Piano Course

(Continued from page 714)

Wi' a Hundred Pipers is a fair sample of defined, the six-eight swing always in evi- follows and ends at Fine, dence. Let the tone be full and robust remembering that the young piper is expected ing with the title. to 'blaw' wi' the strength of a hundred

> BLUEBEARD By EVE JUDITH ROBINSON

This piece will develop the ability to play Etude readers in which the melody lies in double trills. The opening figure presents the right hand throughout while the left an interlocking trill in double notes, played supplies a broken chord accompaniment in staccato. Observe that the last note in the quarter notes. The accompaniment consecond measure is sostenuto. The second sists of the broken tonic chord, the domisection beginning measure nine presents nant seventh (first inversion) and the subtrill figures in each hand played simultane- dominant triad (second inversion). Words ously and rather forte. The last note of are supplied to lend atmosphere and each trill is to be thrown off crisply on a make of this little piano piece a song if staccato eighth.

were at length taken down in musical no- The section beginning measure twentytation and thus more surely perpetuated. five has the melody in the left hand for the first two measures, answered by the melody the stirring qualities latent in many old in the right for the two measures following. Scotch airs. It is to be played briskly and Alternation continues throughout this sec-Scotten aris. It is to be played orising and Arteriation commues throughout this sec-with spirit. The rhythm should be well tion. The reentrance of the first theme Try to inject an air of mystery in keep-

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QUESTION AND ANSWER DEPARTMENT KARL W. GEHRKENS Professor of School Music, Oberlin College FOREST OF SCHOOL MUSIC, COURSE COLEGE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be bublished.

THE ETUDE

Legato or Non Legato,

O. How can explain to a pupil the "Short Preludes and Fagues," Helice's "Sweath Flowers Studies," and Mendelasshins of the Studies of

Monotone Problems.

Of I would appreciate having your definition.

Of I would appreciate having your definition.

Of I would appreciate the course of a monotone; treated of monotone; and so one. But preciated of monotone, and so one. But preciate of monotone, and so one. But preciate of monotone, and so one. But preciate of monotone, and the preciate of a monotone and the preciate of the preciat

Metronome Marks, my pire we the metronome marks for the fullenting compositions?

1.—Bach's "Civousile Parison and Fugue."

1.—Bach's "Civousile Parison in G. Minor,"

1.—Bach's "Prelisée and Fugue in A. Minor,"

1.—Bach's "Prelisée and Fugue in G. Minor,"

1.—Bach's "Fraise and Fugue in G. Minor,"

2.—Bach's "Fraise and Fugue in G. Minor,"

2.—Bach's "Fraise and Fugue in G. Minor,"

2.—Bach's "Fraise and Fugue."

1.—Bach's "Fra

when the second pathod: Third Salmade: Fourth Ballade,—A. Som markings are as follows:

1. —Fantagg, j=2; Yuyue, j=116, 2.—
"Italian Concerto," first movement, j=80; second movement, j=80; second movement, j=80; p=9; second movement, j=80; p=9; p=9; p=10; p

Liszt's Liebestraum.

Q. 1.—At what tempo should Liszt's Liebestraum, No. 3 be played?

2.—How do you pedat the tremoto in measure twenty fre?—G. 1. H.

A. 1.—About |=128. 2.-Pedal as follows:





In fast tempo this is impossible, I think, in the help of the more and the way is with the help of the more and the more a



2.—No matter how good your first teacher was, the second, if he also is a good teacher, would naturally give you easier things at first. Judging from the excellent material that he has given you, I think you must have a good teacher.

The Meaning of Signs, Q. 1.—What is the meaning of the two small parallel lines in the following measure?



2.—Explain the difference in time



A. 1.—I cannot be certain of the meaning of the sign that you refer to. Two sharing repetition of a figure but in such case they are printed right on the staff. They are also of a phrase, to indicate a bresit in the meloly at that point, much the same as when a does not enable me to determine whether this is the meaning here or not. The latter is a here latended usage and probably the one

inter recent usage and probably the one matter recent usage and probably the one and the second question is musical rather than mathematical the second question is musical rather than mathematical the second question is musical rather than to four quarter notes, but the size 4 stands for 4/1; that is, in the second question is the second question of the second to the second question is the second question and the second question is the second question and th

Notice that the petal is depressed throughout the crescesse, but what is called "treuolo-the crescesse, but what is called "treuolo-the crescesse, but what is called "treuolo-the petal" is used for the diministration to be playing of treuolo-the merely happens to be softenessed by the control of the playing of treuolo-the merely happens to be softenessed to be playing of treuolo-the merely happens to be softenessed to be playing of treuolo-the merely happens to be softenessed to be playing of treuolo-the merely happens to be softenessed to be playing of treuolo-the merely happens to be softenessed t

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Square Holes for Square Pegs

PUBLISHED BY

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(Continued from page 716)

looks grimmer. Now, if someone would "few and far between." The first is the only explain to the teather that his is the Multions Type. He intends to become a Real Boy Type (or tomboy, in the case of great planist. One senses a background a girl), she might restrain her romancings. in which that idea is stressed beyond all She might even have insight enough to take which she will never, never pierce.

The Silent Type

THIS REAL BOY TYPE is often I closely akin to the Silent Type who stocks in next and sits down to play through stolidly a more or less well-pre pared lesson. He has not spoken three words since the beginning of the term and gives no indication of ever doing more. Nor does his face show any change, whether he is scolded or praised. The teacher is at her wits' end to know what is behind that mask-what in all the world the child is thinking of. Here is where she may begin adventuring. Slowly, inadvertently, casually, she is to talk of a variety of subjects, until on some theme or other she elicits a gleam of interest, a shadow of response Even then she must go carefully, for he is apt to close up even on this subject. She may rest assured, however, that when she has gained his confidence she has gained his loyalty as well. It is an end well worth the struggle necessary for its attainment.

The Ambitious Type

THE NEXT TWO TYPES are ones cians. For may they not, too, through her in which the teacher revels. They solicitation develop one day into the Creamay be of either sex, and they are very tive Type?

looks grimmer. Now, if someone would "few and far between." The first is the the piece away all together-might even and scraping so that he may take music tell Jimmy his fingers are a baseball team lessons. And someday he is bound to beready to play, or anything to keep him come famous. If he is conceited, well, one from putting up a wall of defense through overlooks that. The main thing is that he is working, every inch of him, to attain his end. Here the teacher only points out ways and means. To the extent that she is ingenious in doing this, to that extent

The Creative Type

UT THEN comes the last and best of BUT THEN comes the last all the types. With this child the all the types. With this child the sole incentive. She and her pupil may revel together in the beauty of tone and rhythm, may sense together the delicacy of this phrase, the charm of that passage. And the child may show little pieces, "that I thought out all by myself," and may tell of hearing the Beethoven "Fifth" at the Children's Concert. Here the teacher comes into her true rôle, for here she may open before eager eyes the happiness she has discovered for herself. And the fact that this child is refinding at home the beauties that she as teacher has pointed out at the lessons, makes her life one of fulfillment, one of joy, one of hope. For the studious and lazy, the silent and gay. the selfish and affectionate-potential musi-

How One Geacher Kept Pianistically Fit on Forty-Five Minutes a Day

By CORA FERNE PIERCE

teachers when asked to play that they necessary in this exercise. have no time for practice. The writer, too, once belonged to that group of musi- E harmonic minor, contrary motion, this

also her own keen enjoyment in music.

Finally she worked out a practice pianistically "fit" on forty-five minutes a Sometimes the teacher plays diminished practice in the early morning while one octave. is fresh and cheerful and before one's mind is tired harassed or distracted. The teacher goes to her studio three-quarters of an hour before her first pupil is due. First, she spends a few minutes getting into the spirit of music by reading. Usually she selects some article from a musical magazine; but she may have a little shelf of books, also, from which to choose. Among these may be some of the following as being especially valuable for the appreciation of music: "Ten Lectures on Form" by Grace W. Wilm; "Basic Principles for Pianoforte Playing" by Josef Lhevinne; "Modern Composers of Europe" by Louis C. Elson; "Behind the Scenes at the Opera" by Mary F. Watkins; "The Artist at the Piano" by George Woodhouse

Then to practice! Out of the enormous mass of technical works, the teacher selects three which she considers indispensable and

sufficient The first exercise is a succession of double notes, both hands at once, fingers raised as high as possible and descending absolutely simultaneously with equal force and without straining:

A small hand cannot reach these stretches; so this is used as a substitute:



She plays very slowly at first and works up

TT IS AN oft-repeated excuse of piano motion of the wrist, back and forth, is

Next she plays a scale. She takes the cians who always respond to such requests morning. But she spends (as you will, if with the alibi: "Oh, I don't play at all you try it) more than the allotted four minany more! I am so busy. I've given up my own practice entirely!"

utes, at first. One octave and back very slowly, arm weight resting on finger tin. But there came a time when she saw she each tone as beautiful and deep as can be. was losing not only influence among her Two octaves, faster, fingers close to keys. pupils and the respect of music-lovers but Three octaves, clean-cut, staccato. Four octaves, prestissimo,

Next in turn come arneggios. The most schedule by which a teacher may be kept difficult of all are the major sevenths. day. She found that it is by far the best sevenths, progressing through the entire



She does this in all rhythms, besides the groups of five (here illustrated), starting with one note to a count, then two, then three, then four

Now she practices certain difficult passages from pieces which she intends to Excellent passages for hard work are contained in the double-third Etude of Chopin's, for instance, Sgambati's Toccata, Opus 18, No. 4, and Dohnanyi's Capriccio,

Next comes sight-reading, either something new from a stack of musical maga-zines or one of Bach's Preludes or Fugues For instance, she has just got Bauer's arrangement of Bach's Toccata in D. and. being eager to try it over, goes through the first three pages. She plays slowly, without correcting mistakes. Nothing is more invigorating. It is equivalent, mentally, to a cold plunge. A few more pages

are begun tomorrow morning. Lastly there must be a bit of memorizing. In this way she is committing to memory Rubinstein's beautiful Concerto in D Minor. So few minutes are left that she has time to learn only as far as the letter "A," and a part of that is repetition. But she has done everything she has planned and feels that she has accomplished a little, at least, that is worthwhile

Now her pupil is here, and she is in a mood to inspire her with determination and devotion to high ideals of artistry and real love for music.

Any teacher may work out similar plans for practice, suited to her own need and opportunity. It requires only a little will speed later, keeping clarity and distinct- power to adhere to it. And she will be ness. She stops the moment her muscles surprised at the amount she can accomplish ache, shakes her arms and relaxes thor- in a season by doing just forty-five minutes oughly; then she tries again. A sideways a day of concentrated, purposeful practice.

A Rhythm for Three Against Two

In yoar Round Table I find the question,
"How should I teach the rhythm of three
notes and two?" I have found it easiest to
teach it by counting "one, two and three": Keep tapping this until the two hands

work independently and both twos and three wound are any pascel. Let the right hand take the two any pascel. Let the right hand take the two and the same and the two and the two and the two and the same and the sa

"I have never had a policy. I have simply tried to do what seemed best each day as each day came."—ABRAHAM LINCOLN.

VOICE QUESTIONS Answered By FREDERICK W. WODELL

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A Bouquet for Mr. Wodell

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La Jolla, California

During my boyhood THE ETUDE always occupied a prominent place on the piano in handle that feature of THE ETUDE.

our home. My mother encouraged my Very truly yours. musical interests by joining me in the piano

ETUDE, in my estimation at that time.

Since then I have become interested in other features of THE ETUDE. One of the departments has stimulated my admiration so consistently, month after month, that it has occasioned this letter. I refer to the department of "Voice Questions" conducted by Mr. Wodell.

Although I have never met Mr. Wodell, I heartily appreciate his thorough knowledge of the voice and singing, Beyond this, I admire his wisdom in his choice of answers. When an answer might be given from any one of a dozen standpoints, he has the ability to choose the exact reply which gives the type of counsel and advice needed by the questioner. My respects to Mr. Wodell and to you for securing him to

Very truly yours, E. H. WILCOX

MUSICAL PEPPER BOX

were, "What is a trill?" and "What is a gentleman pointedly inquired.

One of the bright pupils of the class answered, "A trill means you shake a note"

And there was s and "A glissando means you slide over the answered,

A nimbled-tongued young fellow at a Tried to teach two young futures to toot. concert continuously jabbered away to his young lady, much to the discomfort of his "Is it harder to toot, or neighbors, till he finally asked:

"Did you ever try listening to music

. In a recent examination in a Chicago with your eyes shut?" and then proceeded music school, among the questions asked to expatiate on its charms, till a nearby "Did you ever try listening to music with

And there was silence, with a query un-

* * * On a Toot!

A tutor, who tooted a flute.

"Is it harder to toot, or To tutor two tutors to toot?"

-New York Evening Journal.

MUSIC STUDY

EXALTS LIFE

The Publisher's Monthly Letter

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to Everyone

in Musicdom!

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CHRIST'S WORDS

FROM THE CROSS

A LENTEN MEDITATION

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musical information This portrait series is another of those features which make THE ETURE permanently valuable. Tell your musical friends not to miss this series which can be obtained so reasonably through being a regular sub-scriber to The Erude. Any who have missed



past pages in this series may obtain the single sheets for 5 cents a copy.

THE COVER FOR THIS MONTH In the picture of Schubert and some of his friends reproduced on the cover of THE ETUDE this month there seems to be something sug-

gestive of the Christmas season when there is the singing of beautiful melodies and the glow of candles is a part of things. Schubert was a modest, friendly soul and undoubtedly the artist's conception of him with his singing friends is quite true to some incidents in Schubert's life. He was a very prollife composer of pure music and the works which gave him immortal fame came forth from a life that was cut short before the age of thirty-two. Schubert was born in Vienna January 31, 1797, and died there November 19, 1828.

There is a very interesting little biography There is a very interesting little biography of Franz Schubert in The Etude Musical Booklet Library which may be obtained for 10 cents. The biography on Schubert's life by Sir George Grove in his Dictionary of Music and Musicians is one of the most

notable. Perhaps even more enjoyable than read-ing a biography of this great master is the state of the state of the state of the reading to by James Fames Cooke the state of the kingdom of Music Vienna, Capital of the Kingdom of Music This chapter seems to get one right into atmosphere of Vienna where "the unforget table composers dreamed those themes which table composers dreamed those themes which later came to the world as their master

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ath date.
This year another panel, Gallery of Recent

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(Continued on bage 758)

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World of Music

(Continued from page 607)

THE GERMAN BACH FESTIVAL an annual event of the Neue Bachgesellschaft (New Bach Society), was held from October 6th to 8th at Bremen, Germany. Programs of the sacred choral works of Bach were given tion of the organist, Herr Richard Liesche, with the inclusion of some seldom heard instrumental compositions of the master.

DR. ARTHUR D. WOODRUFF, for thirty years conductor of the University Glee Cluh of New York, and at the same time for seve een years conductor of the Orpheus Club of Philadelphia, died on September 24th, at Washington, Connecticut, at the age of eightyone. He was the founder of the Orange Musical Art Society, Orange, New Jersey: of the Lyric Club, and of the Women's Choral Society, of Newark, New Jersey; and of the Englewood Musical Art Society, Englewood, New Jersey

THE SIXTH ANNUAL CONFERENCE for Music Teachers and Supervisors of the State was held on October 19th and 20th at the Woman's College of the University of North Carolina, at Greensboro. Leading speakers were Dr. Hollis Dann of New York University and Prof. A. A. Harding of the University of Illinois. Henri Deering, American pianist gave three master class essons on the interpretation of teaching

HARRY ASKIN, for many years the business manager of the late John Philip Sousa, died September 29th, in New York. His career began as a box office boy in the historic Chestnut Street Theater of Philadelphia, and he soon became chief usher of McCaull's Opera House, now Broad Street Theater. Since Mr. Sousa's death Mr. Askin had been connected with New York theaters

DIMITRI MITROPOULO has succeeded to the leadership of the orchestra founded in Paris by the late Walter Straram.

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a dehut in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunc-tion with the Biennial of the National Federation of Music Clubs in 1935, at Philadel-phia and conditions of entrance will be announced later.

THREE PRIZES are offered by the International Music Bureau for choral works on a theme related to the workers' struggles in industry and society. The first prize is a three weeks' stay in the U. S. S. R.; and the two second prizes offer a ten days stay there. Further information may be had from the Workers Music League, 5, East 19th Street, New York City.

THE EMIL HERTZKA PRIZE for 1936 open for international competition, for a musico-dramatic work-opera, hallet or pan tomime. Manuscripts may be submitted till January 1, 1936; and full information may be had by writing to Dr. Gustav Scheu. Opernring 3, Vienna 1, Austria.

ONE HUNDRED DOLLARS is offered for a composition of Junior High School Orches-tra standard, by the National Institute of Music and Arts, of Seattle, Washington. For further particulars, write to George D. Mc-Kay, Music Department, University of Washington, Seattle, Washington.

THE GEORGIA CHAPTER of the Amer-

ican Guild of Organists announces some inter-esting contests at Atlanta for the spring of 1935. Prizes of twenty-five to forty dollars are offered for three groups of organists: (1) church organists who have been mostly selftaught; (2) organists of any age who play the medium works of Bach and standard works; (3) organists of considerable training and ex-perience. Full information may be had from oseph Ragan All Saints Church, Atlanta,

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The Etude Music Study Expansion League (Continued from page 704) League, have decided to establish a local collected for operating expenses, stationery, center, the name of which shall be refreshments, and so on. Center.

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Anyone who has signed the Etude Music

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Moszkowski on Memory By ESTHER E. HOUSTON

vation of the musical memory, it is suggested that they study the methods of the master pianists of late decades. Moszkow-ski, for instance, asked, "What sense is there in keeping the eyes and the nose glued to the same pages month after month. without gathering either notation or idea into the mind?" "This is all bad habit," he continued, "a habit to be overcome or pre-

To THOSE who have some question as to To test the difference in mental attitude, the necessity of devoting time to the culti-try reading a stanza of poetry from a book; then memorize it and tell it to the birds or your pet dog, without the intervention of print and paper. Or, play the Prelude in A of Chopin, with the notes; then, when it has been thoroughly memorized, play it from the notes and then from memory The difference in personal freedom of emotional expression will be too obvious for vented by logical, persistent and intelligent comment. Just the difference between a photographed and a natural rose.

Musical Books Reviewed

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By GLADYS DAVIDSON For this ore comprehensive volume. Miss partition has re-edited and combined her partition has re-edited and combined her solves and the second has been comprehensed and the second has been comprehensed by the comprehense of the comprehense

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direction."

MUSIC-By Jas. Francis Cooke Cloth Bound—Profusely Illustrated—\$1,50 A real treat to use as a text book in class or club sudy. The chapter facilitate the arrangement of lessons and make it easy to give examples of various composers works, etc., in elaborating upon the basic facts given.

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Pages: 44. Price: \$0.75. Publishers: Oxford University Press.

The Chamber Music of Brahms By H. C. COLLES

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My FIRST you do, for broken things,

My SECOND is the first in "lake,"

If readers guess, they may be proud.

My WHOLE, a fine composer, who Wrote songs and symphonies for you,

(Answer: Mendelssohn)

Shoes and Gloves

By Nora Belle Emerson

photographer were about to take her pic-

ture, but that was not the case at all. She

was in a shoe shop. Her mother was with

her and in a few minutes the gentleman

was to try the shoes. Margie looked at

the first pair—her eyes grew larger and larger! What in the world could be mean!

Those shoes were much too large! Another

"Mother," gasped Margie, "can't he read gures? Surely he can see that only one

size will do and that is the size that FITS."

"Let us try this pair," suggested mother

With that her little foot slipped into the

shoe as nicely as you please. The perfect

fit pleased her so much, she forgot all about

how provoked she was a few minutes be-

The next task was to fit gloves. Each

time the same procedure followed. It was "too large," "too small," "too small," "too

large," then finally the correct size. Margie

was almost in tears when mother comfort-

ingly smiled down at her and picked up

a lovely pair of gloves. The lady picked

up Margie's hand and each little finger

found its right place immediately. A per-

whispered Margie to her mother.

"Well, why didn't she do that at first?"

Mother only smiled again and said, "You

see, dear, nothing but the right NUMBER

will do. Each finger must wear its own

"Yes," agreed Margie, "but there was no

sense in putting on a glove backward-my thumb cannot be my little finger-and-"

But Margie did not finish her sentence-

"What is the matter, Margie?" asked her

"Oh, I was only thinking-I've heard

She was thinking of her music. Margie's mother also knew that Margie was sorry,

truly sorry, that she had not paid attention

Margie's finger fitted right on the right

key. A perfect fit! Just like a glove!

to the fingering marked on her music. At Margie's next music lesson teacher was given a real surprise. Whatever little figure was marked over a note,

size so it will be comfortable and free.'

she happened to think of something.

that sentence before.'

pair-they were much to small!

MARGIE was sitting as quietly as if the

The Pageant of the Triads (PLAYLET) By HELEN OLIPHANT BATES

CHARACTERS Harmony Melody Group of friends Tonic Triad Dominant Triad

Supertonic Triad Subdominant Triad Submediant Triad Mediant Triad Leading-tone Triad

Scene. Interior of studio. Melody and Dominant Triad. I am the Dominant Harmony seated, reading. Chairs are placed opposite piano to accommodate friends coming to see the bageant. MELODY. Everything is ready. I wish someone would arrive. HARMONY. I think I hear someone coming

(Door bell rings (or knock). Harmony opens door and "How-do-you-do"

Superfonic Triad and I belong to the second is exchanged as group of friends enter). Melody. Do be seated. FIRST FRIEND. I am delighted to come to

your pageant. I have always wanted to meet the Triads. HARMONY. They are all ready to tell you

about their individual personalities.
(Triads enter, stand in row near piano each, or all in unison). We are the Triads in every key

We are each named for a different

We help to make music a wonderful

Soon you will know us and tell us apart. SEVERAL FRIENDS. How interesting!

TONIC TRIAD. I am the Tonic Triad and SEVERAL FRIENDS. Ah, yes, that sounds belong to the first degree of the scale. I am very important and I nearly always Submediant Triad. I am the Submediant begin and end every piece you hear. (Goes to piano and plays Tonic Triad in several positions)

Triad and I belong to the fifth degree of the scale. I am a very active chord and in this respect I am not at all like Tonic, as he is very restful and makes such a good ending and always has the last word, as it were. (Goes to piano and plays Dominant Triad several times).

degree of the scale. I am also a very active chord and stand next to Dominant in this respect. I am a minor chord and considered very beautiful. I mix in well with other chords but I like the Dominant to follow me, as a rule. (Goes to piano and plays Supertonic Triad in different positions).

and four of them quote one line of verse Subbominant Triad. I am the Subdominant Triad and I belong to the fourth degree of the scale, that is, of the major scale, because we all belong to the major scale. I am not considered to be as strong a chord as Tonic or Dominant, but I have some other very necessary qualities. You always hear me in the "Amen cadence. (Goes to piano and plays Sub-dominant Triad, and also the cadence.) familiar!

> Triad on the sixth degree of the scale. I am a minor triad also, and sometimes I take the place of the Tonic. The harmony books call this a "deceptive cadence." (Goes to piano and plays Submediant Triad in various positions.)

SEVERAL FRIENDS. What a lot of Triads MEDIANT TRIAD. I am the Mediant on the third degree of the scale. I think I got my name because I am midway between the Tonic and Dominant. I am a minor triad also, though I am not used quite as



Merry ~ Christmas



Letter to Santa Claus By Frances Gorman Risser

The notes all wrote to Santa Claus. The Whole-note, fat and slow, Said: "My dear Sir, I'd like



Then riding I could go."

The Half-note said: "I want 60000

I think it would be gay To have a tiny little bite Of honey every day."

Said Quarter-note: "I want



So when the day is gone. I'll have a warm and cozy place To lay my head upon."

The Eighth-note said



Is just the thing for me, I'd carry it upon my arm When I go out to tea.'

N. R. A. Code for Music Students By ELINOR MOSKOWITZ

Of course music students want to make all the progress they can in a given time, and their teachers and their parents want them to do so and help them all they can, but the students must do their own work and their own practicing.

Since everybody is working on code systems these days, music students should have a code, too, like this:

"In order to make better progress in my music, I hereby promise to practice regularly every day and do my work thor-

Signed This signed code should be returned to your teacher and faithfully adhered to.

The world is filled with lovely things, It makes me bright and gay; That joy to others I can give When I have learned to play.



The Pageant of the Griads (Continued)

much as some of the other Triads. In Soon you will know us and tell us fact, when I am used, people are apt to notice me, and that is flattering. (Triads exit, each sounding his own puzzles, to piano and plays Mediant Triads). tones on the piano, in diatonic order, as

LEADING-TONE TRIAD. I am the Triad on he passes the piano.) the seventh degree and they call me the (Friends appland and rise to leave.) Leading-tone Triad. I sound and act as FRIEND. Thank you, Melody and Harmony, though I belonged to Dominant, and as to the Triads. Another friend. Yes, indeed, and I shall

a matter of fact, we are very closely related. I sound very active and unfinished, and Tonic nearly always comes after me look for them when I play music. to quiet things down a bit. (Goes to ANOTHER FRIEND. And I shall listen for piano and plays Leading-tone Triad, fol-

them when I hear music.

Another friend. And I know we shall all be better musicians for knowing them ALL THE TRIADS. We are the Triads in every key We are each named for a different MELODY. They are beautiful.

HARMONY. We are so glad you came. (CHRTAIN)

Sign Game

By Annette M. Lingelbach

Cut a number of strips of paper and on stand up and take another slip, placing the each one draw a music sign, such as a unidentified one in another box. brace, a fermata, a double sharp, and so The player who identifies the most signs her take one in turn. If the player can not wins, at once name his sign correctly he must

We help to make music a wonderful

THE ETUDE

LETTER BOX

Data I revine Errurs:

I pay the victine and an in the seventh position. I play classical matic as laze does not appear for men. I have begin the cheracter of the control of the control

is also,
From your friend,
MARY ELLEN COX, (Age 14),
Pennsylvania.

Data Junios Ertibs:

Data Junios Ertibs:

White the program included pieces by Clementi,
Bach, Mosart and Techalowsky, Two triends
Bach, Mosart and Techalowsky, Two triends
all belong to the same music club. I am enclosing my kolar betture.

Donorsty Traintic (Age 11).

N. B.—Unfortunately the Collaboration of the collab DEAR JUNIOR ETTER:

I have been wanting to write to you for a long time but I did not have anything to the properties of the properties. The properties were the properties of the properties of

From your friend, ANNA LOUISE SMITH (Age 11), Mississippi.

SENT BY MARGARET HALLEY.

GONVILLE, NEW ZEALAND

Deas Jerson Erros: Do much the Junior Flavant to rell you how the Junior Flavant to rell you how the Junior Flavant to rell you for the practical relative things when one does not rele like practical, and at such times 1 get out my old Erross and read the stories in the Junior Erude and after that I searly always feet like practicing. July 10 per 10

Answer to September Puzzle: CHOPIN. (Hop, chop, in, pin, ho.) PRIZE WINNERS FOR SEPTEMBER

PUZZLE: ALICE STERNBERG (Age 13), New York. VIVIAN LOUISE FLORSHEIM (Age 8), New Mexico.

STELLA VIRGINIA TATLOCK (Age 14), , Indiana.

HONORABLE MENTION FOR SEPTEMBER

Lillian Leis Hill, Charles L. Wallis, Lillian M. Hyatt, Dorethy Mohn, Iona Dale Smith, M. Hyatt, Dorethy Mohn, Iona Dale Smith, M. Hyatt, Dorethy Mohn, Iona Dale Smith, Sara Pare, Alice Jaworski, Barbara Nance, Sara Pise, Alice Jaworski, Barbara Nance, Sara Pise, Alice Jaworski, Gallin Merleme, Mirod C. Brenning, Fern LaRue, Marcus Willian, Elizabet Jones, Louise Mackie, Millian, Elizabet Jones, Louise Jones Marchael, Marchael Ma

JUNIOR ETUDE CONTEST

The Junior Etude will award three pretty the fifteenth of December. Names of prize prizes each month for the neatest and best winners and their contributions will be pub-original stories or essays and answers to lished in the March issue.

Subject for story or essay this month: corner of paper and address on upper right "Great Artists." Must contain not over corner. If your contribution takes more one hundred and fifty words. Any boy or than one sheet of paper, do this on each girl under fifteen years of age may com- sheet. for giving us this impressive introduction pete, whether a subscriber or not, and Do not use a typewriter and do not have whether a club member or not. anyone copy your work for you.

All contributions must bear name, age and address of sender and must be received ALL of the above conditions will not be at the Junior Etude Office, 1712 Chestnut considered. Street, Philadelphia, Pennsylvania, before

A Musical Experience

(PRIZE WINNER) Everything happened so quickly-hearing that Wagner's "Die Walkure" was to be sung, then deciding whether or not we could go, getting the money and reserving enter upon their practice with these points the tickets—that we were in a great state in mind will find that they will meet with of excitement when we found our music SHCCess. class, which was going, and our teacher met us in the Metropolitan Opera House one day last season

After discovering that Bodansky was to conduct, and that Lotte Lehman was making her début, the lights were dimmed and forth. Place in a box and have each mem- in both boxes, and has stood up the least, the overture began. I was thrilled throughout the entire performance!

The write-ups have been carefully saved, telling how beautifully it was performed, how well everyone interpreted their part, how well Fricka sang and then collapsed off stage, and how the whole cast helped to make it one of the most brilliant nerformances of the season. But I need no reviews to keep fresh in my mind the memory of my first experience at the opera. CAROL HAINES (Age 13), New York

A Musical Experience (PRIZE WINNER)

Of all the musical experiences I have ever had, the one I most enjoyed was when my sister and I had the pleasure of playing for the Veterans of Foreign Wars of my home city. My sister played the violin and I the piano.

In order to make a success of our opportunity to play in public, we had to put in many hours of constant concentration and practice. First I practiced my part alone and then my sister did her part alone.

After we both knew our parts accurately we tried them together and every time we

A Musical Experience (PRIZE WINNER) One day as I was looking through a Book of Knowledge, I came across the

heading, "A Melody from Drinking Glasses." It sounded very interesting, so my two sisters and I read it. It said to take a thin glass and tap it, which would give one note. Then to take another glass of the same kind and put a little water in it. We found that it was a tone lower. We kept on filling glasses a little fuller until we had ten glasses, each one making

MURIEL STEPHENSON (Age 11),

HONORABLE MENTION FOR SEPTEMBER Essays:

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1-4 is to perform on an instrument. 1-5 is found on violins, Around the square, 2-5 is found on

Each dotted line is a four-letter word.

1-2 is to play on a banjo.

-3 is found on an organ

a different tone, and all forming a scale. We played trios and duets in parts on our glasses and they sounded lovely. Our parents were delighted to hear us playing familiar melodies on our glasses and we



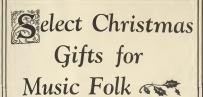
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